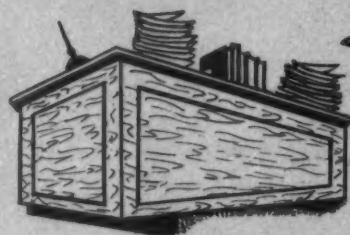


The LEATHER CRAFTSMAN

VOLUME II Number 4

35 CENTS





FROM THE

Editor's Desk

Letters to the Editor

I like the idea of your including some Canadian news and items by Canadian writers in the magazine because we in Canada have always felt quite apart from American craftsmen.

A. W. JEFFERY
Scarborough, Ontario

The Editor's mail contains many requests by Americans for more information about leathercraft techniques developed by Canadian craftsmen. An opportunity for craftsmen from both countries to get together and compare notes is at the Regional Meeting, Prudhomme's Gardens, May 3rd. Try to be there.

Speaking of Canadians — don't overlook Robert Muma's article on "How To Emboss Leather" in this issue.

Would appreciate a pattern for front of pocket quiver.

MRS. W. H. STRAINS
Galt, Ontario

I have requests for zipper pocket through center of bag. Wish someone would tell me how to fasten zipper ends to gussets.

FRANK M. HOLMES

Why don't you have more "Eastern type" leather carving? What about an eagle to carve? I find they carve beautifully.

MRS. JANE SCHERRER
Langhorne, Pa.

After lacquering a traced pattern, the tracing paper has a tendency to shrink. Has anyone else had this difficulty? I realize that professionals do not use traced patterns, but our patients and students will probably do only one project. Our problem is to help them do a good job on this.

RUTH M. ZIEKE, O. T.
V. A. Hospital

Our suggestion is to investigate the possibilities of tracing film, which need not be lacquered.

Would like to see you print information on miniature saddle making.

VERGIE F. LINDE
Walton, Oregon

I enjoy THE LEATHER CRAFTSMAN and find it valuable in my teaching. Perhaps your question and answer column can help me. I should like to see a brief history and development article written on leather carving and stamping.

JOHN W. GOEBEL
Northern Montana College

Here is a subject worthy of research . . . a challenge to a lover of leathercraft.

Is there someone who can tell us about putting gold designs on books like bookbinding "finishers" did? I believe they kept secret the gilding and passed it from craftsman to craftsman.

MILDRED CAMPBELL
Indianapolis

NEW ITEM recently tested by a friend of ours is Walthers' GOO. He reports that two pieces of leather GOO-ed together were bent back and forth repeatedly and the joint did not crack. It really holds, he says.



A. G. BELCHER

VISIT CANADA

The Hamilton Leathercraft Guild (Canada) has been chosen to play host to Eastern U.S. and Canadian groups of leather craftsmen for the year 1958. Date set is May 3, place — beautiful *Prudhomme's Garden Centre Hotel & Motel*, on the Queen Elizabeth Highway at Vineland, Ontario, west of Niagara Falls.

"Anyone interested in leathercraft is more than welcome," says Mr. H. E. Wilson, Chairman of the committee sponsoring this Regional Meeting.

There will be displays of work from various Guilds, demonstrations during the morning and afternoon, a banquet dinner with a speaker from the Tanners' Association with films accompanying this. In the evening there will be a panel discussion which should be very interesting and informative. Door prizes will be given.

Due to the detail involved in clearing Customs with articles which are to be returned again across the border, it has been suggested that Americans bring only whatever articles it is convenient to carry without declaration.

Accommodations for overnight guests will be arranged. For this and other information, write or wire the Chairman, Harold E. Wilson, 400 Charlton Ave., W., Hamilton, Ont., Canada.



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Our Front Cover



... is a color photo by Jay Coates, Culver City, California of **CLIFF KETCHUM** showing off a saddle he has just made from a Tandy saddle kit. Regarding the kit, Cliff says:

FELLOW LEATHER WORKERS:

Range savvy has finally come to town riding in the Tandy-Do-It-Yourself-Saddle Kit.

Now, I've been making saddles for about 25 years, and probably have had a trail herd of cowhands ask me how they could go about making their own rigs.

My advice, after seeing several miserable looking hulks, made at great time, trouble and expense, was always the same. It was mighty discouraging for those boys to see all their time and money go sailing down the drain.

It was sometime in 1956 that Tandy Leather Company, with their great resources and leather know-how, came up with a rig with all the wrinkles ironed out. I got my hands on one of these saddles at the first opportunity.

And fellows, I think you can now make your own rig!

The kit Tandy puts out would take a saddle-maker about four hours to complete. The novice hand could probably make his saddle with this kit in about eight hours. The time I have stated is with no carving on the saddle.

Carving this kit would take just as long as the person's ability and the design chosen.

I'm right proud of mine, and can answer you waddies now —

There it is! Go ahead!

As for myself, I'm still making saddles, and doing a little acting before the movie and TV cameras.

Sincerely
CLIFF KETCHUM

Editor's Note: Cliff Ketchum will soon be seen as the United States Deputy Marshal in C. V. Whitney's wide screen technicolor western extravaganza "The Young Land." The picture will be released this summer.

Cliff Ketchum, 39, married and the father of five children, and one of the Southwest's finest saddlesmiths, has started a new career—as a motion picture actor.

A pronounced Western type man, six feet tall, slim and rangy looking, with a crinkled weather seamed face, Ketchum is playing one of the principal roles in "The Young Land," C. V. Whitney Technicolor production for Buena Vista release.

His role, according to producer Patrick Ford, who "discovered" him, is good enough to be filled ordinarily by a \$1000 a week character actor, and could make Ketchum one of Hollywood's foremost Western type thespians.

He portrays a deputy United States Marshal who plays a vital part in the trial of an American gunman for killing a Mexican in the lawless California of 1848.

"Ketchum is a natural born actor," says director Ted Tetzlaff.

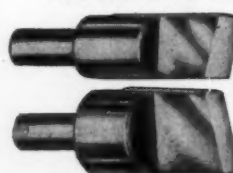
This opinion confirms the finding of an aptitude test he took at Los Angeles City College a dozen years ago after he had completed five years service in the Army. Ketchum was told then that he was best suited to be an actor, but he never did anything about it.

He is the proprietor of the San Fernando Saddlery in Van Nuys, which is a \$100,000 a year enterprise, with four employees. Ketchum knows and has made saddles for John Wayne, Gary Cooper, Robert Taylor, Audie Murphy, Dale Robertson and numerous other screen stars.

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The LEATHER CRAFTSMAN

Vol. II, No. 4

May-June, 1958

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KEN GRIFFIN—LEATHER ARTIST



Ken at the marble.

By BERT GRIFFIN

Among Ken's mail, not long ago, was a letter from a young fellow who wrote: "Ken, I have always wanted to make my own saddle, will you write and tell me by return mail how to make one?" This is among Ken's favorite letters. Not because of the impossibility of the thing but because it gives cause for reflection.

"I suppose you might say that I was kicked from a horse into a saddle shop," Ken says of his becoming a saddle maker. He was punching cows for \$30.00 a month. It was good work and he liked it, but with a wife and a young son, a man had to plan for the future. J. B. Williams of the saddlery in Deming, New Mexico, had seen some of the sketching that Ken had doodled in his spare time, and be-

cause Ken could draw, Mr. Williams thought he would do well in the leather business. However Ken was not yet ready to give up punching cows and life on the range. Instead he contracted to take a herd of three hundred and fifty cattle to old Mexico with the help of a fifteen year old nephew. They guaranteed delivery of the cattle or no payment. It was a four day drive and according to plans it would be easy. They didn't reckon with the fact that the seller would try to rustle a few of his own herd. They didn't reckon with the weather which turned immediately to rain and mud. The pack mule they had "borrowed" from a neighbor died enroute, and the two put it in an abandoned well for burial. However they did deliver the full herd and started home.

Ken had one knot-headed horse that always had to have his bucking spree before lining out for the day's work and Ken always gave him his head and let him get it out of his system. This morning the ground was wet and muddy and the horse fell. Ken's foot hung up in the stirrup and the horse dragged him, kicking at his head with every jump. This not only broke a couple of ribs, but also kicked a little sense into Ken's thinking. He decided he had better get into something of more stability. He would go in and talk to Mr. Williams in earnest now.

The other apprentices were paid three dollars a week plus room and board. "Ken", Mr. Williams said, "Since you are married and have a family, I'll pay you five dollars a week. Of course since you'd rather be with your family, we'll just forget the room and board."

Ken accepted and went into the work with enthusiasm. At night he took home catalogues from saddleries all over the country. He began to study the stamping as well as the fit and line of the saddle. Soon along with his catalogues he was bringing home scraps of leather and learning to stamp on his own time. Williams was encouraging and by the end of the year Ken had a well rounded foundation in the making. He had the groundwork or elementals of saddlemaking, stamping, holster making, and chaps. He was making fifteen dollars a week and it was easier to feed and clothe his family. He worked the next year for eighteen dollars a week. Williams taught Ken how to hold a stamp tool, mallet, and swivel cutter, but the rest was up to him. There were no patterns of any kind for the beginner, and good designing was essential to good stamping. Ken practiced on scraps of leather of all sizes and shapes until he could fill in attractive scrolls, flowers, etc. People are often amazed with the facility in which Ken looks at a piece of leather, quickly sketches a rough design on it and immediately begins to stamp. Only on extra special work does he make a tissue. He feels that every designer has his own peculiar style. "I like a clean cut, uncluttered design," he says. "The most common error of most beginners is the fact that they do not plan their design logically."

Ken, a quiet conscientious fellow

works in levis and cowboy boots. An avid reader, he often stays up a good part of the night to finish a book. He is a stickler for thoroughness and perfection. He dislikes dabblers. Once, one of his students remarked that she could not put in outside practice to learn stamping because she was also taking ceramics, shell work, and wood carving on the following nights. "You'll never make a good leather worker," he told her. In his classes, he devotes complete sessions to exercises with the swivel cutter and backgrounders. It is some time before his students turn out a finished article but when they do it is seldom clobbered. Ken once started eighty students in classes at the same time. In a few weeks he was down to twelve students, but those twelve not only learned to stamp well, they were able to earn their living with leather work.

Typical of many tradesmen, Ken believes that you can't learn it all in one shop, so he took a job in southern Arizona after serving his apprenticeship in New Mexico. From there he went to Flagstaff, Arizona, where he worked for a couple of years. He tried running his own shop in Silver City, New Mexico, on a shoe string, until it broke and he returned to Flagstaff. In Flagstaff, Howard Hughes was making a picture called *The Outlaw* and when the company went back to Hollywood, Ken went with it—helping with the horses that were being returned to Fat Jones' Stable. Ken intended to visit relatives around Hollywood and then return to Flagstaff. That was twenty years ago and though he has never returned to Flagstaff, he keeps talking of doing it.

In Hollywood, he went to visit a friend at Ed Bohlin's who was the largest manufacturer of silver mounted saddles in the world. Bohlin offered Ken a job and he went right to work. There were twenty-five saddlemakers and silversmiths. Many of these old tradesmen guarded "tricks of the trade" with great secrecy even with each other. It was not unusual to have a man turn his back and lean guardedly over his work upon another's approach. While working here Ken stamped a silver mounted saddle that sold for \$20,000.00.

After working for a number of different saddleries in and around Hollywood, Ken opened a shop of his own that specialized in quality hand carved goods. It became impossible to go to a Western movie without seeing some of Ken's stamping. Roy Rogers, Gene Autry, Bill Elliott are



One of Ken's first attempts at figure work.



Luggage made for Frank J. Walters, circus man. It was completely covered with circus animals.

a few who have owned a great deal of Ken's work. Not only the Western stars liked good leather goods; the Mills Brothers, Robert Taylor, and Edward Arnold are just a few who became good customers of Ken's. Among the more interesting pieces Ken made was a large hat box for

Autry with horses carved all over it. Hand engraved silver spots were put on to protect the leather. A billfold was made with a carving of a prospector panning for gold. A genuine gold nugget was worked into the picture and wired into the prospectors
(Continued on next page)

pan. This was for a gold miner who had struck rich pay dirt. Til Gooden, the western artist, asked Ken to make him a saddle with several of Til's own famous bucking pictures carved on the saddle.

After being nagged continuously for some leather pieces for the home front, Ken made some carved pictures, and a very elaborate holster and belt with western scenes on it, which Al Stein immediately talked Ken out of and promptly sold in his Frontier shop at Palm Springs. This continues to happen. Ken is always making something for himself or his family only to be talked out of it. He has made three saddles for himself but has never ridden one of them. Some one always offers him too good a deal.

Ken has had almost every type of job that is possible to hold in a saddle shop, as well as being foreman for a belt factory, teaching classes, and given innumerable leather demonstrations.

More than ten years ago, Ken had conceived the idea for step-by-step leather carving. Never before had anyone given step-by-step instructions; always patterns were shown with just a tracing pattern, and not showing the finished article. The novice had to guess which was the proper routine and how the work should look when finished. As well as originating the step-by-step method, Ken was the first to conceive the idea of showing the finished article by photo. He has been told by many craftsmen that this has done more to promote good leather work than anything else.

It was during this time that Ken and Dick McGahen started discussing plans for a portfolio of patterns. Ken had a lot of ideas and McGahen encouraged any new idea Ken had. The only trouble they had with the step-by-step method was that they did not think to keep it a secret and were predated by another company for publication. But there were many more ideas and McGahen encouraged them. Ken turned out good patterns and McGahen saw that only the best of photography, retouching, printing, etc. came from his end.

Some of Ken's ideas that Dick McGahen encouraged were photos of the stamping rather than line drawings, the hollow ground cutter blade which Craftool makes. Incidentally some of the first Craftool stamps were patterned after Ken's stamp tools. Ken and Dick put out the "Art of Leather Carving" which for some time was a

KEN GRIFFIN — Leather Artist . . . Continued



Saddle with wild rose stamp job, made for Miles City Saddlery stock.

best seller among leather books. The *Ken Griffin Scrapbook*, which was somewhat of a disappointment to Ken, followed—although it has been a very popular book. Ken had wanted to put out a book full of his miscellaneous ideas, stamp patterns, etc.; a true scrap book. He may do just that yet. Ken did a large number of the first doodle pages, and a large share of the patterns for Lucky Seven.

Ken's mail bag is often interesting. Sometimes there is a letter from a youngster wanting to know how to improve his leather work. Sometimes it is a technical question and Ken tries to answer every one with the best of his knowledge. There was only one time when the mail went unanswered. It was when Julie, the

youngest of the family, died unexpectedly. Occasionally, Ken takes up that bundle of unanswered mail and looks a long time at it but somehow the letters continue to go unanswered, tho it has been several years now.

Not long after the Scrapbook came out, Ken received a letter from a fellow in a penitentiary. He told Ken of the designs he (the prisoner) had invented that were so good: "I have to sleep on them to protect them," he wrote, "there are some people in here who are thieves." He did agree to send them to Ken for publication however. Ken had to reject. Another letter begged "Please tell me all about leather." This one has Ken stumped. How does one tell about leather in a letter?

HOW TO EMBOSS

(Raise Into Relief)

3 Methods By Robert Muma

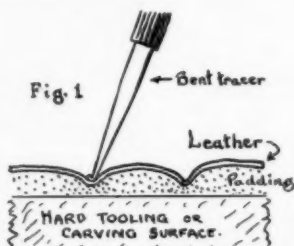
Based on material from his Book No. 1 Mumart Tooling and Carving Designs.

Published by Craftsman Supply House, Scottsville, N. Y.

Embossing adds 3-dimensional realism to leatherwork and every craftsman yearns to know how to do it with conviction. Since there are at least five or six methods of embossing leather the beginner is often bewildered by the varying results achieved. Here are the three simplest methods which will help you understand the principles involved.

METHOD 1—For tooling or carving in any kind of lightweight leather.

This is actually a debossing process in which all the impressions are made with the leather on a yielding surface (wadding, thick papers, etc.) which holds up the untooled parts in relief. Figs. 1 & 2.



In **CARVING** the same principal is used by cementing the leather to cardboard which allows for deeper stamping impressions.

METHOD 2—For tooling or carving in smooth leather, any weight.

This is the best known of the simpler and more commonly used methods of embossing.

CARVING: Complete all cutting and stamping.

TOOLING: Lines must be smooth and firmly packed. Never use a straight tracer for this. Use only a bent tracer which is like a sleigh runner and "picks as it tracks" leaving smooth even lines.

Press up from under with ball-point or modeler. Better still, turn over and press down into the palm of your hand. Then go over the outline again, pressing down the lines to keep the surrounding area flat. Fig. 3.

Embossing consists of stretching the leather fibres; and the secret of good embossing lies in stretching these fibres in the right places and to the right degree. The tooled outline should confine the embossing, and if the lines are hard and firmly packed there is not much chance of the fibres stretching beyond that outline.

METHOD 3—For tooling only in Morocco or Mission Grain Steerhide. This method is the method recommended for MUMART floral designs.

Fig. 4: Tool all lines deeply with the **BENT TRACER**. With the modeler, erase the mission grain from the whole surface of each petal and leaf except the turn-over parts.

Press hard enough to leave the surface smooth and shiny. Try and leave a narrow margin around the outside of petal or leaf but not around turn-overs. This gives a more finished appearance. See Fig. 5. (DO NOT bevel outside your tooling. See "COLOR IN LEATHERCRAFT" p. 6. for more details). Retrace your veins. If modelled sufficiently, the petal or leaf will be stretched or debossed to a saucer shape. Fig. 4A.

Fig. 5: Turn over with petal in palm of hand and gently press under side with **MODELLER**. Now it is embossed. See cross section Fig. 5A. Press harder to stretch fibres for degree of relief required. Turn back the outline again with **TRACER** in order to keep rest of leather flat. Now emboss and turn-over parts in the same way with **TRACER**. Embossed parts should be stiffened and filled.

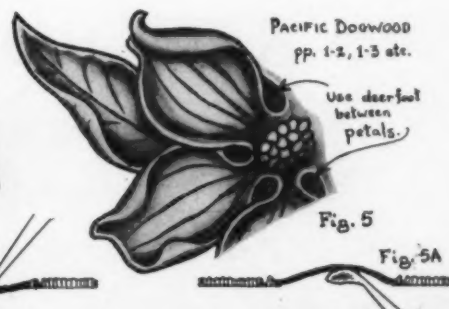
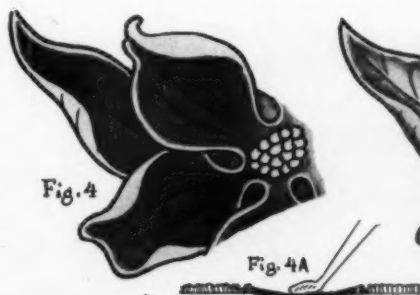
Methods of Filling Embossing

Embossing by any method should be padded or filled. But first it should be treated by some means to preserve its form and prevent any possibility of the filler staining through, or absorbing the natural oils from the leather. A thin layer of Duco or household cement, plastic wood, or Flexible (bookbinders') glue are the best methods of doing this.

Then it should be filled to give it support. A few of many fillers possible are: absorbent cotton and cement, papier mache, asbestos, leather skivings, leather or wood carved to shape, plasticene or modelling clay; or anything lightweight which will stick or can be cemented in without shrinking or warping. Most of these can be smoothed into place with a knife blade or spatula. Be careful not to leave any filler outside the embossed parts.

For best results in embossing, leather should be well-cased, as for carving.

(Continued on next page)



HOW TO EMBOSS

(Continued from page 9)



This handbag is the Pacific Dogwood Design used in this demonstration and outlined fully in Book No. 1 of Mumart Tooling and Carving Designs.

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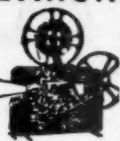
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A DIFFERENT PHOTO ALBUM

By EDITH M. HUMMEL

*Designer, Instructor and Author of "You can MAKE YOUR OWN GLOVES"
and "You can MAKE YOUR OWN BAGS & ACCESSORIES"*

HUMMEL GLOVE & BAG STUDIO, 161 Columbus Ave., New York 23, N. Y.



Another Hummel Original. This side is for Winter pictures. White dope indicates snow; blue dye, the sky; green dye, the trees; and skyline is red. Skis are left natural. On other side is a Summer scene of cool blues and greens.

Spring is nearly over and summer a-coming! The time of the great outdoor will start soon. If you are as much of a camera enthusiast as I am, you too will take snapshots galore on your weekend trips or on vacation of beautiful landscapes, places of interest and of course of family and friends. And, you too will have piling up copies and copies, curling up, getting dog-eared!

Here is where the different photo-album you can make yourself comes in. Don't let the snapshots accumulate, put them into albums. And how much prouder can you be if you show them in the right-sized albums you have created yourself, by using any heavy cowhide or other leather remnants!

The steps for making an inexpensive, good-looking and different photo album for yourself, as gift or for selling are EASY and FUN! A good selling point is: made to order, in size, style, texture and color, tooled or carved design.

This different photo album works on the simple accordion principle. It fits easily into a back-pocket or a handbag for the smaller-sized photo copies. Basically it is simply a long strip of paper, pleated back and forth and bound with a leather cover. The finished project can be extremely handsome, professional looking and designed with your tooling or carving ideas, if you wish.

STEPS for making a complete

Vol. II, No. 4

accordion photo-album: In case you would like to use an old photo-album, cut all the pages closely to the bound back with the help of a steel ruler and a sharp knife. If you need a fresh supply of paper ask your hobby or stationery store for CONSTRUCTION PAPER. It comes in various colors.

Cut the old or the new sheets down into squares or rectangles according to your desired shape and size, as many as you can get of the old pages or as many as you need, but always an UNEVEN number. Make sure that all edges of all sheets are entirely alike and cut very neatly.

Cut $\frac{1}{2}$ inch wide scotch-tape, ONE-AT-A-TIME, the length of the side-edges you want to bind together (in the rectangle the shorter side would be better). Stick half the width of the scotch tape to the side-edge on one sheet, place the second sheet exactly on top and fold the remaining half of the tape's width over, sticking and binding the two sheets together. See sketch 1.

Repeat the same process, BUT on the other side of the top-sheet. See sketch 2. Add sheets, one at a time, so that the pages are attached in accordion style: first on the left, then on the right, until the last sheet (an ODD number!) is used up. Sketch 3.

The two end-pages, one at the top, the other at the bottom of the pile, should flip over towards the left, when opened. Check the top first. If the top-sheet does NOT open towards the left, simply turn the bound pages over from TOP-to-BOTTOM or vice versa. Now, the top-edge will open towards the left. Then turn the whole bunch of pages over, this time LEFT to RIGHT (not top-to-bottom) and you will find that the NOW top-page flips open towards

(Continued on next page)



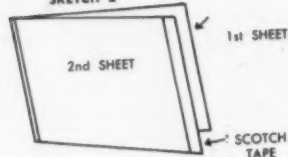
Simply unsnap the tab, and the accordion fold opens to show your photos.

The Leather Craftsman 11

SKETCH 1



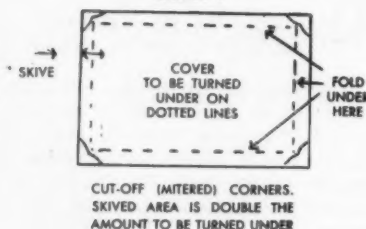
SKETCH 2



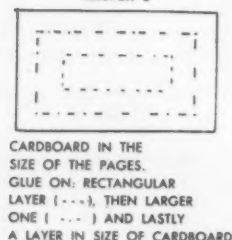
SKETCH 3



SKETCH 4



SKETCH 5



SKETCH 6

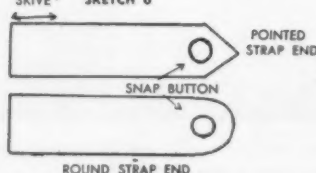


Photo Album (Continued)

the left, too. If NOT, check the numbers of pages. They must be uneven. If they are not, add just one more page.

It is important to do a very neat job of lining up the pages properly so that no ends or tape is sticking out anywhere! During the binding process you will acquire a certain technique and speed that will assure perfection.

THE NEXT STEP TAKES CARE OF THE COVERS: If you have heavy cowhide or any other heavy leather you may leave the edges simply raw (straight cut) or treating them as you would treat belt-edges: edge-crease and edge-bevel, stain and wax them. If you use light-weight leather (stiffened with cardboard) cut the size at least $\frac{1}{4}$ of an inch larger, allowing the edges to be turned under. Only the cardboard stiffening will be cut to the size of the pages.

When you have to turn in the edges, skive all around to be able to do a neat job, mitering the corners. See sketch 4.

CARDBOARD COVERING: To achieve a softer and more beautiful effect, cover the two cardboard pieces on the outside with three layers of padding (felt or wadding). First, glue on a small piece of felt or wadding in the shape of the cover into the center, then a larger piece over it and finally a piece the size of the cardboard. Be sure to cut flush any overhanging padding pieces. Sketch 5. Now cover the boards with your chosen material. After having stretched taut your leather over the padded cardboards, glue down all turned and mitered edges neatly.

BINDING: To finish the trick binding for the album cut two strips of the cover material, approximately half the length of the longer side of the cover plus 1", $\frac{1}{2}$ an inch to 1 inch wide. If you have to turn under the edges, cut the strips twice as wide. When using cowhide or any other heavy leather, skive one short end (about 1 inch deep) of each strip and line both strips with any thin leather in the color of the covers or the pages, if possible. On the other short ends of the strips attach the cap-part of a large snap, then shape the ends into a curve, following the outline of the snap, or into a corner. Sketch 6.

If you have to turn in the leather, turn both long sides of the strips to-

wards the center, meeting there. Crease the folded edges sharply. Then, insert any kind of stiffening (buckram, flexible cardboard) to give these strips more body and to hold the snaps securely. Glue the stiffening in between the two creased lines, then glue the edges down, meeting at the center. Cut a somewhat smaller strip of the lining leather and glue it over, not quite touching the turned-under edges. Then attach the cap-part of the snaps.

MATCHING THE SNAPS:

Now, we have to find the proper place for the corresponding snaps on the covers. Place these on top and underneath the bound pages (REMEMBER: the top page is supposed to flip open towards the LEFT) and place one of the straps, extending its skived end (snap-less) approximately $\frac{3}{4}$ to 1 inch between the bottom cover and the bottom page, at right-hand side, about $\frac{3}{4}$ of an inch from the bottom edge cover. See sketch 7a.

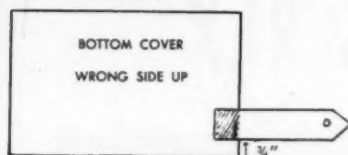
Holding this short, inserted end, down, turn the strap over onto the top-cover, from right to left. Sketch 7b. Mark the exact spot for the second part of the snap. Put it in, first the post and then the spring. Find out if the snap works properly. Adjust it if necessary by either squeezing the spring a bit with pliers or slightly tapping it with a mallet for spreading.

Now, assemble the two covers and pages, again, leaving the one strap attached via snap button. Sketch 7c. Carefully wrap the strap around the thickness of the bound pages and slip it again between the bottom page and bottom cover on the right-hand side. Mark the exact spot and glue this short, skived end down with a permanent (shoemaker) cement, by applying glue to BOTH surfaces, to be stuck together. Be sure to let the cement dry, first. Sketch 7a.

Then, apply glue to the inside of the HALF bottom cover (over the just inserted strap end half) and the right half of the bottom page (the half without scotch tape!) and stick these together carefully. You must use a permanent cement if you do not sew or lace the edges, therefore be sure to apply cement evenly UP to the edges. Let glue dry before sticking HALF cover and HALF bottom page together. If you place the project after having opened the snap under a heavy weight you will get best results.

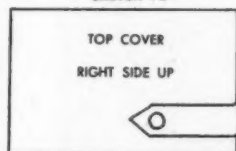
Turn the half-finished album from

SKETCH 7a



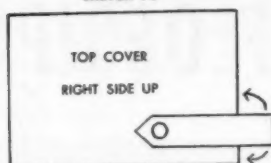
PLACE BOUND PAGES ON TOP,
THEN TOP COVER.
GLUE SKIVED END DOWN, WHEN TOLD.

SKETCH 7b



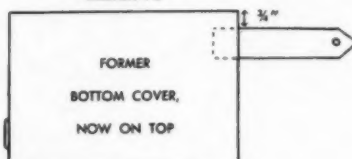
UNDERNEATH THE ABOVE TOP-
COVER ARE THE BOUND PAGES
AND THE BOTTOM COVER

SKETCH 7c



ASSEMBLED TWO COVERS
AND PAGES WITH ATTACHED
STRAP VIA SNAP-BUTTON

SKETCH 7d



FIND OUT THE SPOT FOR THE
SECOND STRAP AND SNAP
ATTACH BOTH

RIGHT to LEFT, so that the top-cover is NOW at the bottom with the glued-on strap on the left side at bottom. Sketch 7d. Attach the second strap, repeating the process, BUT place the skived (snap-less) end about $\frac{3}{4}$ of an inch from the top-edge on the right-hand side of the NOW-bottom cover.

Find the proper place on the NOW-top-cover for the second part of the snap. Put it in. Try it out before gluing the page against the cover; finish gluing the first bottom-page and cover. Be sure to press and let dry, before opening, closing, and turning around your finished album. It can be used from BOTH SIDES, BUT, open one strap only at a time!

If you feel like stitching along the edges or using edge-lacing make holes with an awl or a thonging chisel. In both cases mark lines with the help of a divider all along the edges or use a ruler and a scratch-awl.

Sew in a running- or a saddle-stitch OR, if you are enthusiastic about laced edges, use the over-cast (whip), button-hole, double loop, cordovan, or any other decorative one you fancy. BUT, if you use edge-lacing over the raw edges do it BEFORE attaching the two straps to allow for the enlargement caused by the stitches. Of course, the two straps should be edge-laced also, therefore you may cut them a bit narrower.

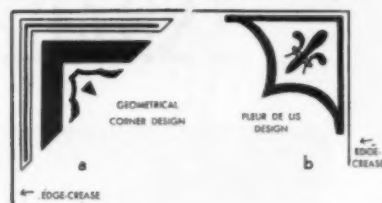
When you want to tool and/or carve your heavy leather covers (cowhide) or calf, think of the

straps which will cover your design. For instance, in sketches 8a and b the straps, covering the edge-designs, will take away the effect; only when you open your album the tooled or carved cover's entire beauty will be seen. Therefore, in these cases it would be advisable to attach the straps in the center. In sketch 8c the straps would not cover the design. You may use one of these tooled or carved designs or any of the many billfold designs or, as I always want you to do, come up with one of your own!

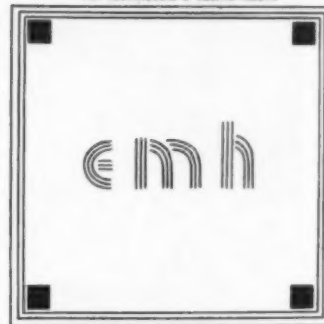
I have quite an assortment of variously sized and shaped albums in all colors, leathers and fabrics: A heavy natural cowhide, a red steerhide, one grained calf (dk. brown), a strawcloth and a velvet album. Also a summer and winter designed album, tooled, carved, painted, and edge-laced in Mexican stitch. I use one side for the summer, the other for the winter pictures. I used snaps, visible as well as invisible on the straps, and cut-out loops on the covers to simply pass the straps through, see photos.

Whatever style, leather or fabric you use I hope your DIFFERENT ALBUM or ALBUMS will give you much pleasure. Maybe you will be able to come up with something new, all you own! Good luck!

DESIGNS for TOOLING or CARVING 8a, b, c

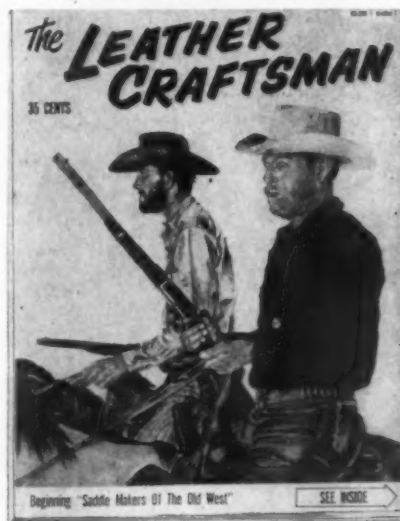


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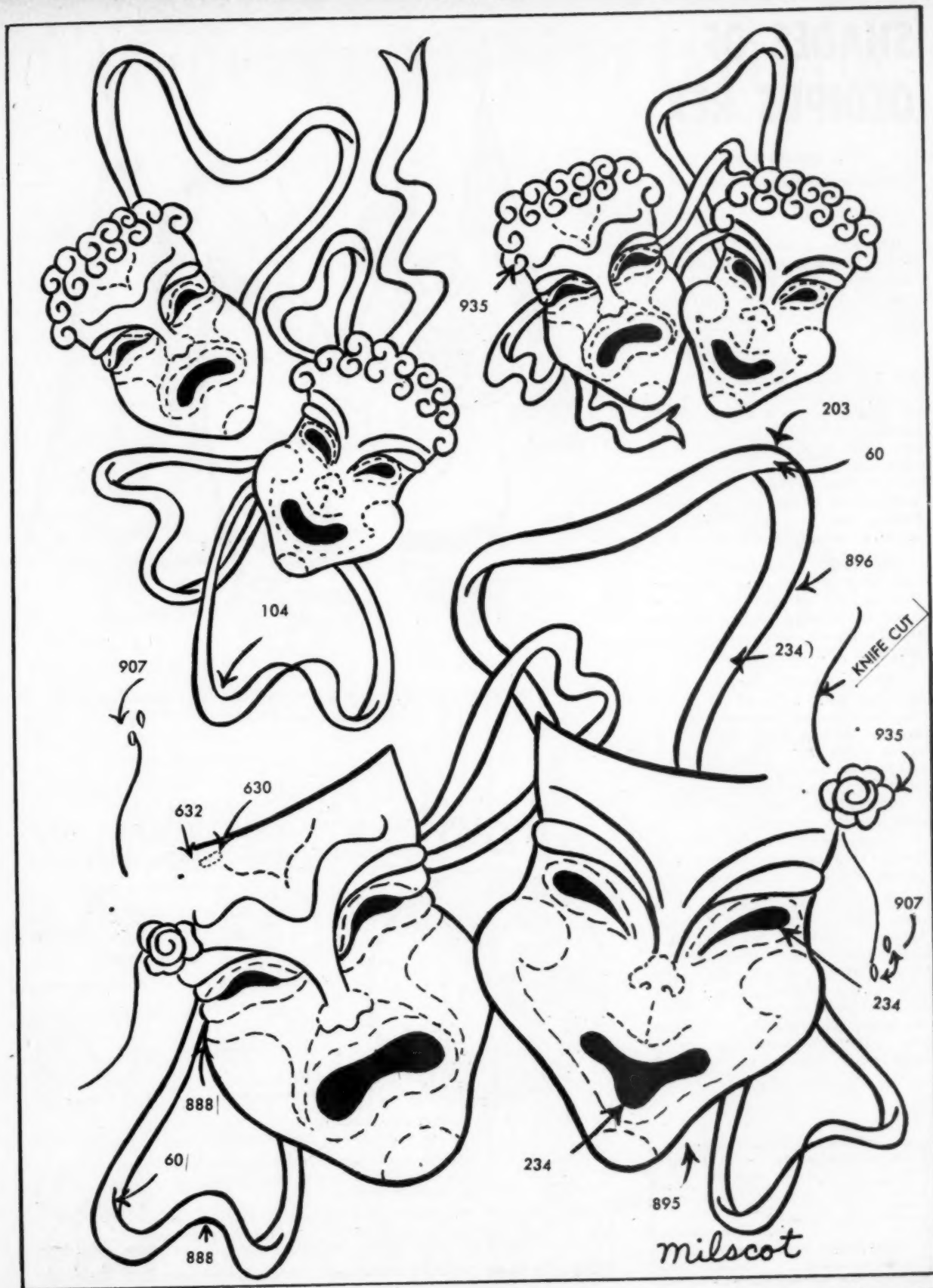
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SHADES OF OEDIPUS REX

(For Instructions See Page 16)





SHADES OF OEDIPUS REX

By MILDRED C. SCOTT

President of "The Michigan Leather Artisans"

The mask is an old idea used by savage people in religious and tribal ceremonies. The mask came to be used in the theatre because drama grew out of the more primitive ceremonies.

The earliest dramatic use of masks was in Greece. Here they were used to express emotions. The large open-air theatres made it difficult for the audience to see the faces of the actors. The large, exaggerated masks were worn by the actors to express the emotions of love, and hate, joy and sorrow. Sometimes small megaphones were concealed behind the masks to amplify the voices.

The masks symbolizing Comedy and Tragedy have come down to us from this far off age. They have become the symbol for the dramatic theatre. We see them used on theatre programs and on stage curtains.

The leathercraft designs are to have fun with, for used on articles, they have caused comment. The two smaller designs were used on an opera glass case. They are easily adapted for use on wallets, eye glass cases, key cases or small purses. On a contour belt the masks can be used with the ribbons stretched out on either side horizontally. The large design is suitable for use on large purses, album or scrap book covers.

Accent the tooled features of the faces with a light wash of a pale brown water-soluble dye. Use a shade darker in the mouth and eye-sockets. If you do not care for the ringlet hair on the smaller designs, cut it off—and finish the smaller masks as the larger ones are done. The flowers are a whimsical touch that can be used or not, as you wish.

(For illustrations see pages 15 and 16)

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SNAP! It's open... SNAP! It's closed... It's a SNAP with



MONOGRAMS WITHOUT INITIALS

By LIZ FRERIKS

Member, Michigan Leather Artisans

Initials are not the only way to personalize a wallet. Almost every person likes a conversation piece which says "this is mine" . . . and these designs might give you an idea how you may make a PERSONALIZED piece which is a combination of modern composition and some realism.

These designs have been kept fairly simple and plain . . . it is easier to cut an uncluttered line. In almost every case, a straight edge can be used to guide the knife when cutting lines. Liberties have been taken with the outlines of the continents and Texas . . . but the EFFECT is the thing.

To create a design for a person . . . ask these questions of yourself. "What does he like to do best?" "What is his favorite hobby?" "Is he in school?" "What is his business or profession?" "What is his main interest?" When these questions have been answered, think of a symbol—familiar to all—which will do for a part of a design. When you have the symbols in mind, draw them and then rearrange them in a given space (in this case, the size of a wallet back) until the composition is pleasing. If there are too many designs, take some away until the whole composition seems right. Trial and error seems to be the only way to succeed in this design business.

Some designs will go well on both sides and some will be too fussy and will do for one side and another one should be put on the opposite side. Just keep them simple and plain . . . and expressive.

(Continued on next page)

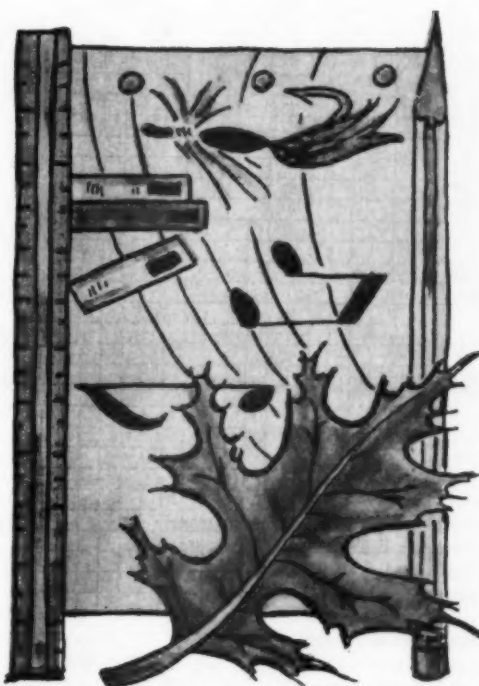
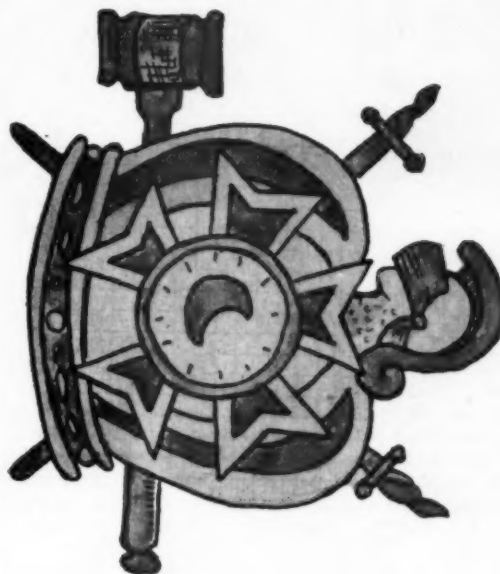
This wallet belongs to a young man who is the Master Councillor of the De Molay chapter . . . accounting for the gavel behind the De Molay crest. (De Molay is the organization of the Masonic Order to which young men belong.) The "monogram" side

shows that he is an out-of-doors boy, interested in music and loves to go fly casting for trout. The other symbols stand for school.

The marks in the center by the moon in the crest are to be stars . . . the smaller Craftool star #610. The jewels are several sizes of round seeds and vary from #633 to #631. The ovals are #629 and #630. The other round places in note book paper and ends of the sword, are also round seeds.

Notice that the outlines of the designs suggest a frame . . . but is not there to cramp the effect of having freedom from a set frame.

(Fraternal . . .)



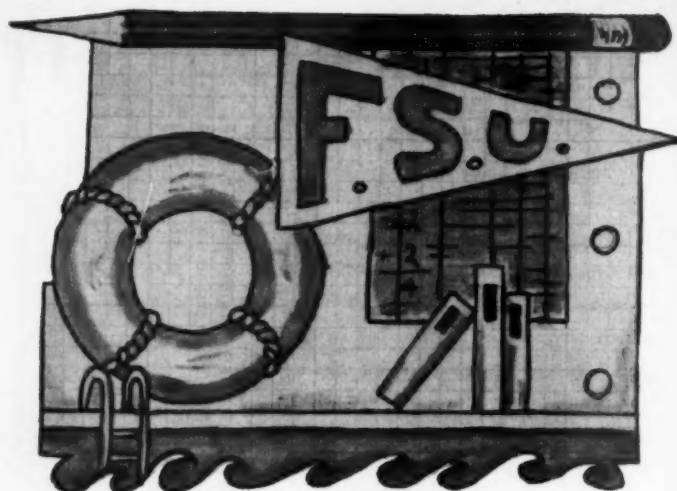


(Student . . . Fraternity Activities)

This design was created for a Junior at Florida State University, a major in Business Administration . . . (grappling with Accounting . . . and that is the reason for the account sheet with figures), on the swimming team and a former champion swimmer in Michigan, who

works as a life guard during summers . . . and the notebook paper and pencil represent school, as do the books.

He is a member of Delta Tau Delta fraternity and in the Delta Phi chapter at F.S.U. The drawing is a reproduction of his fraternity pin and shows four stars—Crafttool #609—a moon, an eye and lashes, and



the Greek Delta, Tau and Delta.

Cut and bevel the waves with an under cut beveler. The ropes can be made with the knife. For the outline of the pin, bevel the outside and then bevel the inside line on the inner side. This will give the impression that the frame is higher than the center panel. Use a spoon to shape the eye and moon.



(Student—Both Sides)

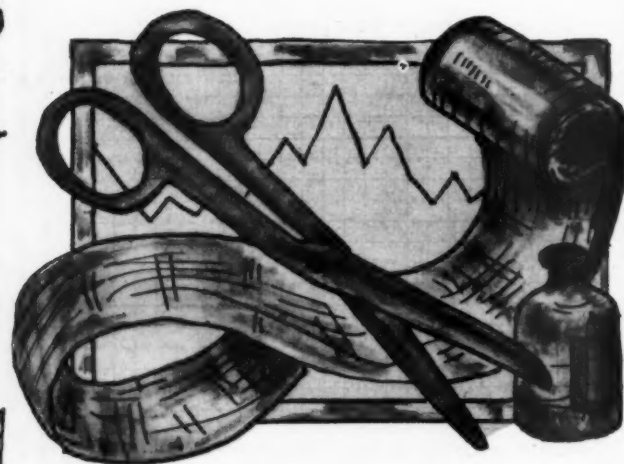
This billfold was designed as a graduation gift and was presented with the explanation that "after college, the world is yours." The pennant shows the letters of Michigan State University and the other things pertain to school.

Do not bevel the continents, but the globe should be raised from the background. So should the pennant and the books, ruler and pencil.

This design can be used on both

sides of a wallet . . . or on one side of a new type woman's wallet.

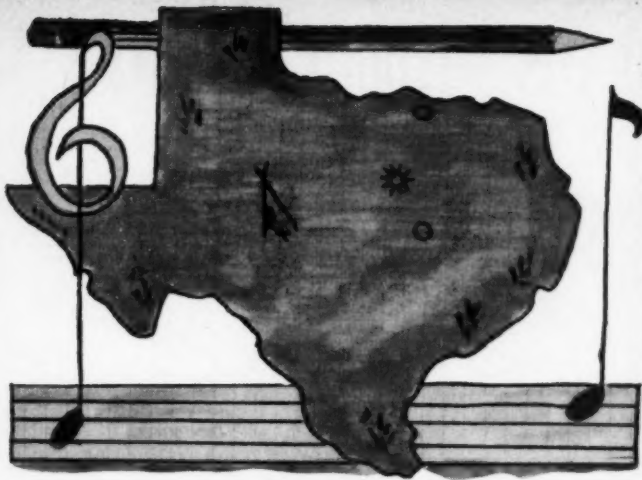
The design shows surgical scissors, bandage, a bottle of medicine—or something . . . and a fever chart. You can plainly see that the patient is going to recover because the fever is going down again. The use of the chart's frames are softened by other designs extending over the sides. The frame effect is still there but does not seem so hard.



(Nurse)

Every job, and every profession can be put into a design with a little imagination and a lot of trial and error drawing.

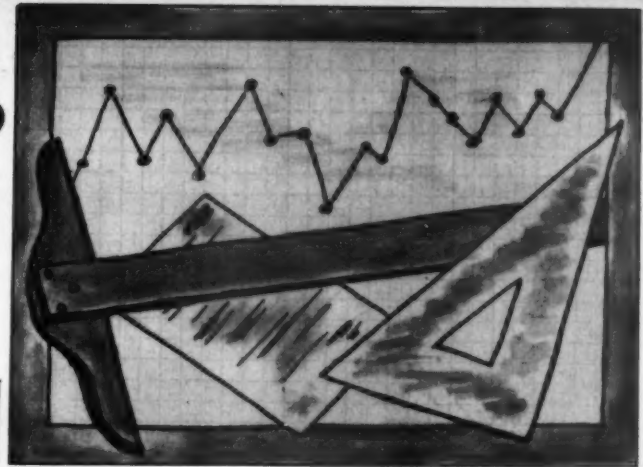
After the cut lines are beveled, use small bevelers on the narrow places . . . use a modeling spoon to smooth the beveled places into the leather. A spoon is a very handy tool to have in your tool chest. The accent lines are knife cuts . . . not beveled.



(Man—Professional Background)

This billfold was designed for a professional engineer who now lives in Michigan . . . but, obviously, was born in Texas and lived in three cities there . . . marked with Crafts #350, #633, and #631. He worked his way through college by playing in a dance band . . . hence

the music. The pencil is as much a part of an engineer as his arm, so it was added. What looks, at first glance, like a good old Texas oil well, is really the owners nick name . . . TEX, what else? The scratches to represent growing things are there for decoration . . . and to prove that Texas DOES grow things, I guess.



The frame, on the other side, holds the production chart for General Motors . . . as Tex tells it . . . and it is easy to see that production is so good it is out of the picture. The T-square and triangle are naturally tools of the trade . . . and so is the paper with reports . . . and plans . . . and on and on!



(Hobby. One Side)

This billfold design was for a young man whose hobby is magic . . . and he is good at it. He had to study from books to get this far with it . . . and naturally, a bunny means magic to most of us. Even the hat from which he came is there. Card tricks are always used.

The cloudy effect was made exactly as clouds would be done. (Al Stohlman shows how.) The bunny's fur is cut with short strokes and not beveled where a fluffy effect is desired . . . The shine on the hat is made by adding knife cuts after the work is finished. The eyes need not be beveled, but diluted dye added carefully will make shades throughout the design . . . making it attractive.

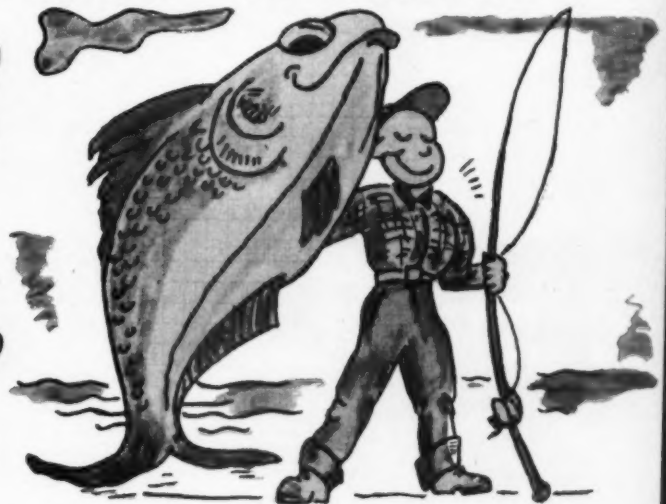
The other side of the wallet should be of plain design and fairly angular. For a student, note book sheets, pencil etc., would be good. Notice that there is NO hard frame outlining the whole design. The fluffy effect stays without the enclosing and cramping hard outside line.

(Hobby—One Side)

Breathes there a man with soul so dead, who never to himself hath said . . . "Boy, this is for me!"?

For the fisherman among us . . . what could be better than to carry the dream of a lifetime as a design on his wallet?

The scales were made with several sizes of the round stops . . . (seeds) tilted to make only a part of an im-



pression. Small scales at the bottom and larger ones at the top near the gills. No beveling on the face at all . . . otherwise the effect could be spoiled . . . and who wants to take away that smirk? The waves and inside (of fish and figure) are knife cuts only. If your fisherman likes plaid pants and plain shirt . . . let yourself go. If he wears a battered hat instead of the cap . . . put one on him. But don't forget the sparkles from the chest . . . he deserves them.

Use another very plain design on the other wallet panel. For this type man, a design with plain leaves . . . no flowers . . . is good. If he likes to fish, he must like the outdoors . . . symbolized by leaves.

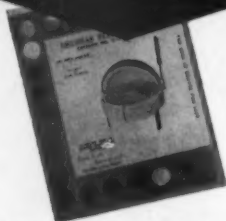
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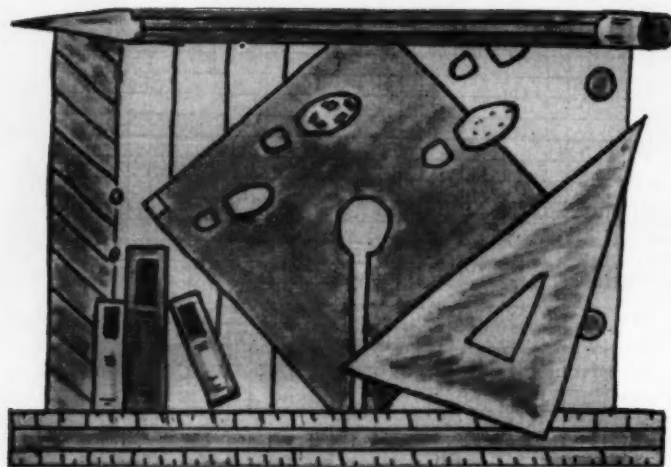
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MONOGRAMS WITHOUT INITIALS

(Continued)



(Student—Both Sides)

This student is a very athletic young man and plays baseball and football . . . therefore the baseball diamond with pitching mound was used, and the end zone of a football

field symbolized that sport. The foot prints have one football cleat print and one baseball or track shoe print. He is interested in mechanical drawing . . . and is in school . . . so, again the books, pencil, and ruler were used . . . and the triangle shows his interest in mechanical drawing. This design was used on both sides of the billfold. Several coats of diluted dye will give various shades of color in desired places.

Bevel the foot prints DOWN and smooth the inside with a spoon so it looks like foot prints. Press the cleat marks farther into the foot prints. Do not bevel the lines of the football field, and press the mound and pitcher-to-catcher path down, leaving the rest of the field above.

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By John W. Dean

(Author of Leathercraft Techniques and Designs)

This is another article on Pearl Lace craft wherein the basic idea of interlaced or interwoven borders (as shown on the Table Mats of the first article) is adapted to longer units and made up into waist belts for men, women, and children. A few strands in a bag handle (lined) would be quite serviceable.

Figure 1 shows a belt for a 24" waist, having an overall length of 27", yet the part to be woven was only 20" long. Odd scraps of the same leather sufficed to make a buckle-piece and a doubled tongue. If you have only scrap leather you can make skived and cemented splices and run the lacers right over the splice. Figure 9 shows a belt made of sections about 5" long.

The leather should be from 2 to 2½ oz. thick. You can obtain it as long as could possibly be needed in thin cowhide, and several average belt-lengths from L weight tooling calf or thin chrome lining calf. The width of the belt strip will depend chiefly on the width of your buckle. A wide, heavy buckle is out of place on a light dressy decorated belt so it is better to taper the ends as shown in Figures 1 and 7.

The most essential tool is a small drive punch. Figure 2 shows several, now on the market, that are satisfactory for this project. Figure 2A shows an old favorite in size 00 which is about the same size as the WSCo size 4, and the Rampart size 00 is also good for running a single strand through the holes. Where strands must cross in one hole use the next larger sizes. The Osborn oval punch (2D) and a similar shape in the WSCo tube are good for two strands side by side as in Figures 5D and 5E. The Rampart ¼" belt punch (2E) may be used for three strands as in 5D or for a ¼" strip of thin leather as in 5C. The Rampart punches have an especial advantage in this type of work as they retain the small leather punchings until the clever cap is removed to dispose of them.

The author has developed a type of punch especially for this work which combines the precision-made tubes of Figure 2B with the tubular shanks of 2C (and possibly the oval shape of 2D when needed) at a price lower than any of those shown. It is hoped that they will be available by the time this article is in print. If interested, write to him in care of the magazine.

The ideal punching base is a slab of aluminum about a half-inch thick and at least six inches square. When

INTERWOVEN BELTS

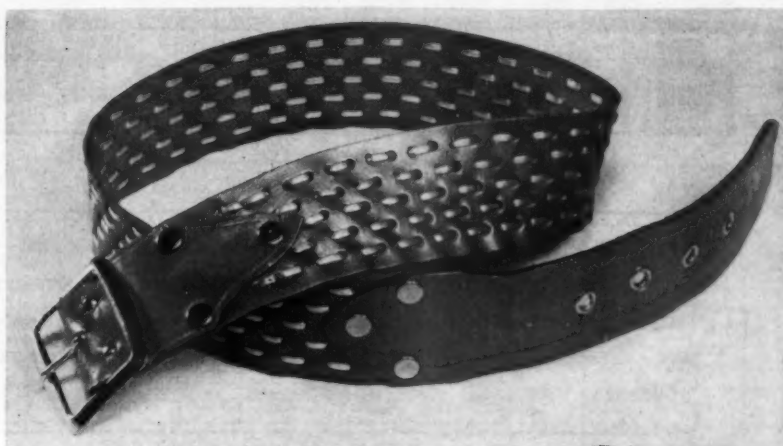


Fig. 1

full of punch-marks it can be machined smooth again and again. The next choice is a 9"x9" hard rubber floor tile (not asphalt tile). Cut and punch on the back and use the smooth front for tooling. A square of battleship linoleum is a poor third choice for there is grit in it that will dull the punch a little.

The belt decorations are made up of running (in-and-out) stitches of Pearlized Lace through small round holes punched in thin leather. Several designs are shown in Figures 3, 4, and 5, laid out on graph paper having 4, 6, or 8 squares to the inch. A method of laying out special sizes is shown in Figures 8 and 9. Figure 5F shows a contour belt idea based on lines of graph paper for the length of the stitches, but only as an aid for the varying spaces between the lacers. Lay out half of the belt and punch the design into a doubled (folded) pattern board so there will be no errors in the shape or symmetry of the punching. Errors in the

pattern may be covered with scotch tape and then corrected.

Lines of lacing running crosswise of the belt (Figure 4) are not desirable as there is always a tendency to pull the cross strands too tight. It can be done but the edge should be notched with the punch to keep the over-edge stitches straight; then it should be lined and the edges machine-stitched. The same applies to a lesser degree to diagonal lines of lacing. In spite of these limitations you will find sufficient variety for most of your needs.

In many instances you may wish to cement a thin leather lining over the back of the lacing to hold or conceal the lacer ends and then to punch holes and lace the edges. The pearl lace may be used for this but it is not very durable and does not draw down tightly over the edge. You may not choose to stitch the edge but you can use 1/16" plastic lace almost as you would heavy thread for a run-

(Continued on next page)

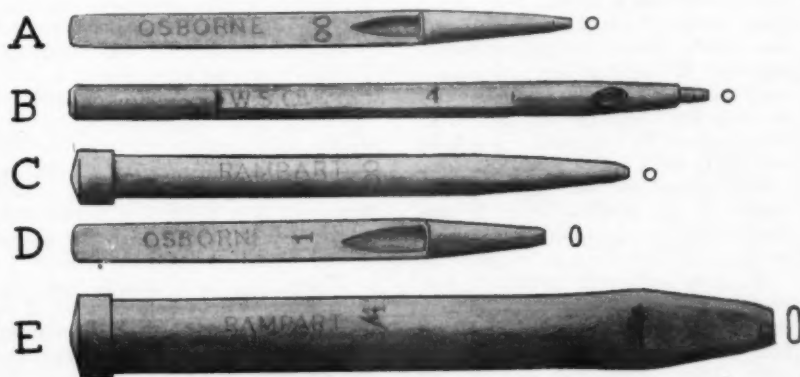


Fig. 2

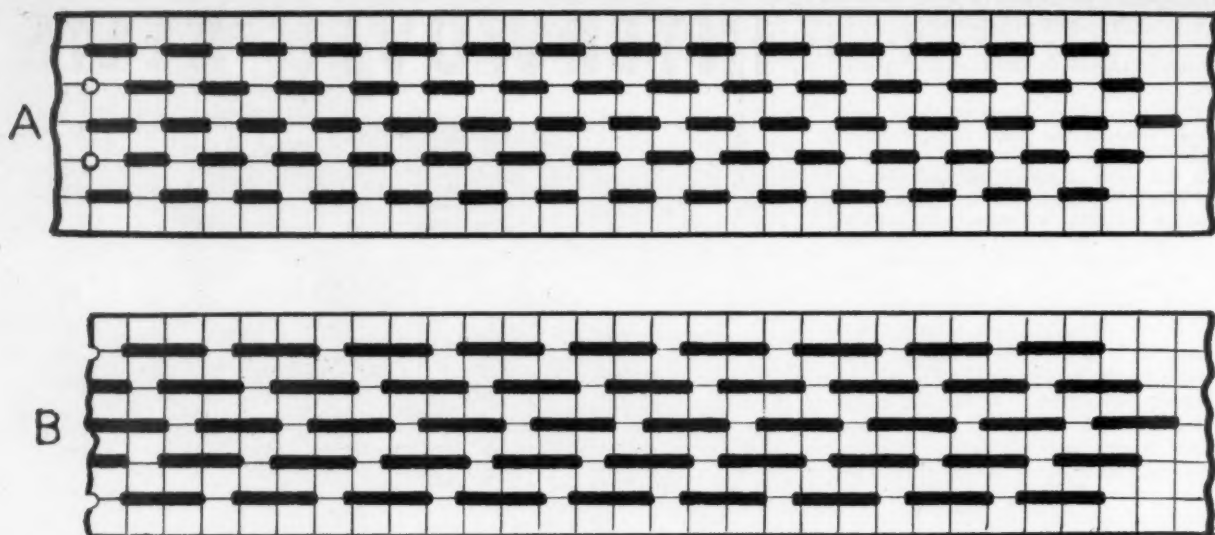


Fig. 3

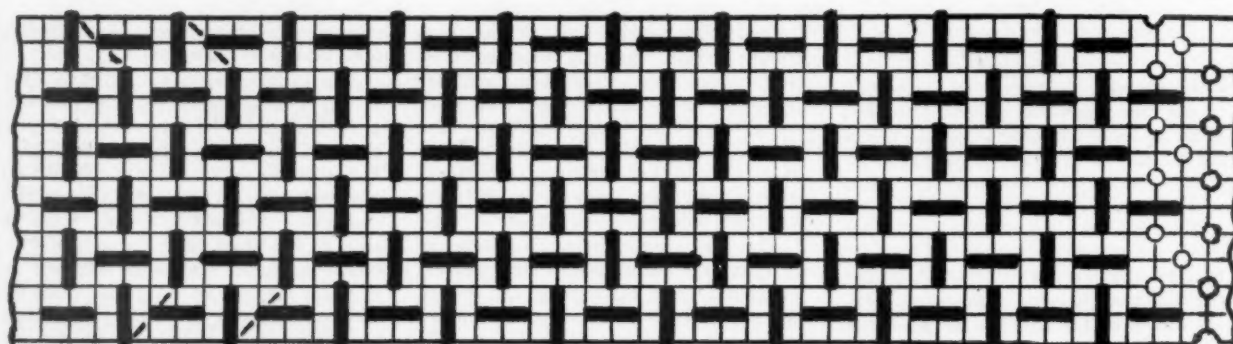


Fig. 4

(Continued from page 21)
ning stitch or a whip stitch. Some colors of Pyrolastic lace will stretch until they are much narrower than others. However, you will doubtless prefer to use this fine lace with the loop stitch, spacing the holes (size 2, WSCo) an eighth inch apart and the same distance from the edge. Ask your dealer for it as it will be used on some of the later projects. The author has a needle, now in the "pat. pending" stage for this narrow lace which should make it extremely popular. If only a few colors are available at first, you may be able to alter the colors a little by dropping a hank of lace into a bottle of leather dye for a few minutes. Wear rubber gloves as you remove it and wipe off the surplus dye. It will stretch very easily at this stage so do not pull too hard on it.

At first, you will probably purchase only one 100 yard spool of pearl lace. It, too, can be dyed but this will be taken up in another article. Omega Dyes are strongly recommended because of the special

thinner which is made for them. You will seldom want the full strength of the dye for this lace. It is possible to 'spot in' a little color on a laced belt to form a design on the strands, such as diagonal lines to make diamond shapes.

Generally, the lacer end may be pointed so it will pass through holes easily. If you are accustomed to using a lacing needle you will find it helpful on long lacers. At present, only the Life-Eye needle and the Hook-and-Eye needle will hold the fibrous pearlized lace. For this, too, the author has designed a special needle called the Trident needle which will hold it without tearing and shredding the skived end. It is also in the experimental stage under the protection of our old friend Pat. Pending, but ask your dealer about it when you purchase the lace.

Where one long strand is to be used for a whole belt instead of a shorter lacer for each row, try using a needle on each end. To determine the amount of lace needed, multiply the length of a row of holes by the

number of rows, then add an inch for each foot of measured distance. Estimate the middle of the lacing job and draw the lacer through for half its length; then you may work in both directions with a lacer only half as long. Lace to opposite ends, then with one lacer back to the other end. Thereafter, work both needles in the same direction for greater ease and speed—unless you enjoy it so much you want to make the job last longer. But if you want speed, you can, with a needle, bend the leather and pass it through two holes at a time and save turning the belt for each single stitch. Most hole arrangements will call for a slanted stitch at the end between rows, on the back, and a similar stitch when the ends are tucked in at the finish.

If you plan to turn the belt ends back far enough to cover the lacer ends, or plan to use a buckle-piece and a separate tongue, then use single lacers about three inches longer than the rows of holes.

It is advisable to lay out your own weaving design on squared paper,

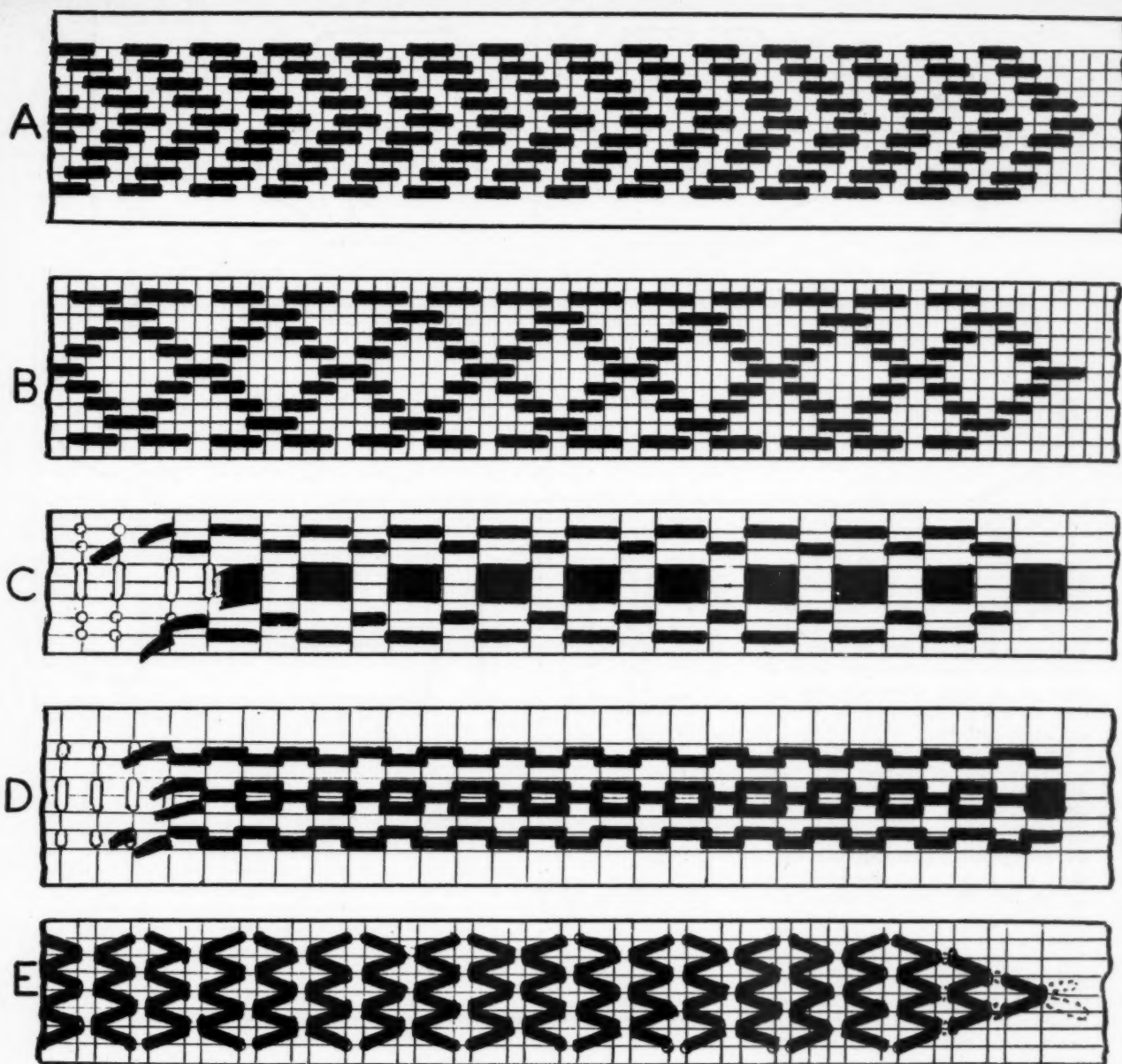


Fig. 5

working it over carefully to eliminate errors, first in pencil and finally in ink. Make a section 7" or 8"

long and plan exactly how you will repeat it to the desired length. Clip your graph paper to a piece of pat-

tern board (thin fibreboard) and punch it carefully. You can use this
(Continued on next page)

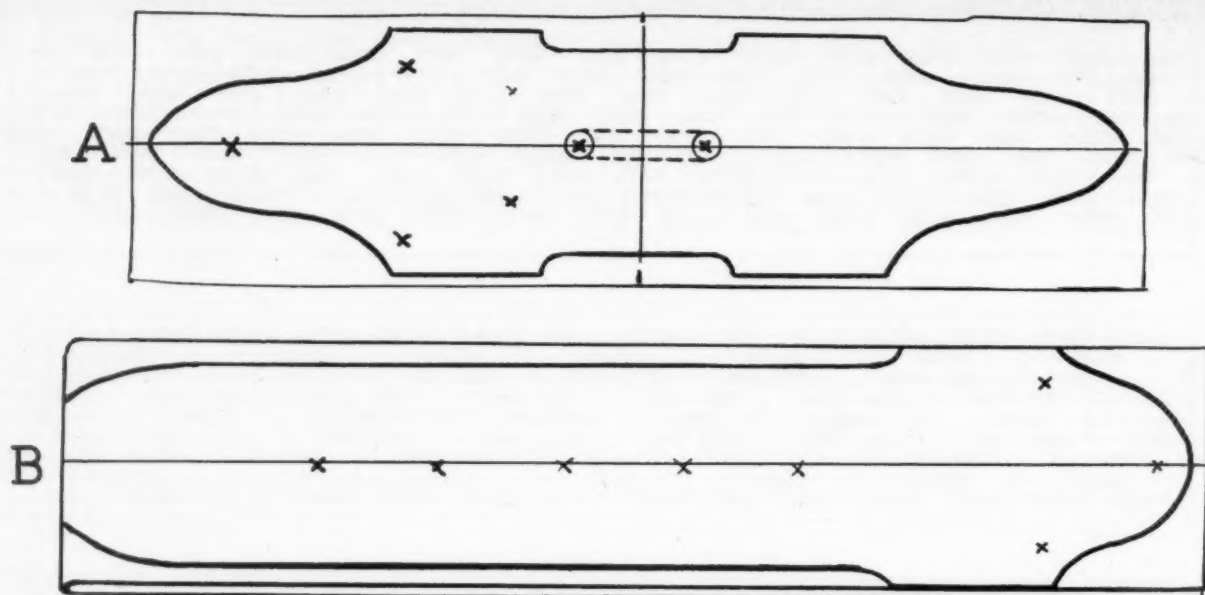


Fig. 6

pattern many times and will seldom make a mistake in the punching. Trim the final pattern to the exact width so no allowance need be made when it is used. Plan the ends so that all lacer ends will be on the inside of the belt.

Sometimes it is convenient to cut a curved strip of leather and make a contour belt having a uniform width, or you may choose to have it curved on the top and straight on the bottom. Figure 5F shows such a design greatly shortened as a suggestion. The diamond-shaped decoration in the middle of the back calls for a few crossed stitches woven but not through holes. It also calls for a lining, at least over the ends of the vertical lacer. A wide belt may be shaped for a tight fit by drawing the middle strands a little tighter than the outer ones. This is a place where 'stretchy' plastic lace may be used to advantage.

Suggestions for a buckle-piece and a belt tongue to be added to a short belt strip are shown in Figure 6, for a $1\frac{1}{2}$ " belt and a $1\frac{1}{4}$ " buckle. These are for use with a center-bar or heel type buckle, shown in Fig. 7A and 7B. The lacer ends should be skived thin after being cut off so they will not show lumps through the leather.

The buckle-piece measures $1\frac{1}{2}$ " by 6". Start with a piece of pattern paper slightly larger and measure a median line (lengthwise). Score it lightly with a knife point along a metal-edged ruler so it will fold straight to half its width. Measure to the approximate middle (center line) and make a small 'stab mark'

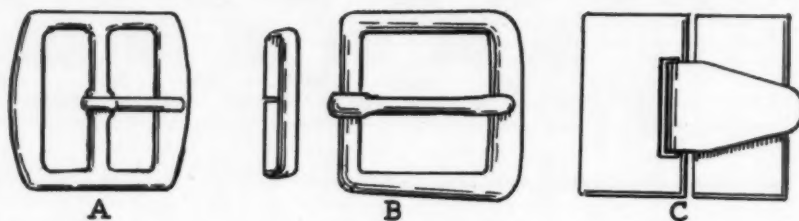


Fig. 7

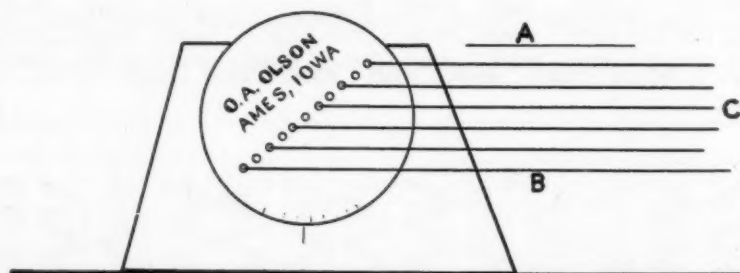


Fig. 8

with the knife point at the edge on this line through both sides. Open the pattern and score across between these stabs and you will have the two folds exactly at right angles. Fold on either scored line and draw, in pencil, one fourth of the outline. Cut through both thicknesses of the paper with the knife point and you will have two quarters alike. Fold on the other scored line and cut around the first half of the pattern and you will have a bi-symmetric pattern of the whole. Locate (do not punch) the rivet holes in one end only, also locate the two in the center for the buckle tongue. Mark through the folded pattern with a pin point for the centers of these holes and punch as wide as the base

of the tongue. Cut out the leather between with a knife or chisel.

Apply rubber cement on both sides of the belt-end and of the two ends of the buckle-piece (not the middle), put the buckle on it correctly and cement it in place. Now, you can punch the rivet holes through all of the three thicknesses of leather. One or two small staples near the buckle may be better than two more rivets.

The procedure for developing the pattern for the tongue is about the same. The median line is the only one to be scored; then mark the location of holes for eyelets, $\frac{3}{4}$ " apart, and for rivets as indicated. A strip of leather $1\frac{1}{2}$ " by 14" is needed. It is to be folded for the tip end. Apply rubber cement on the flesh

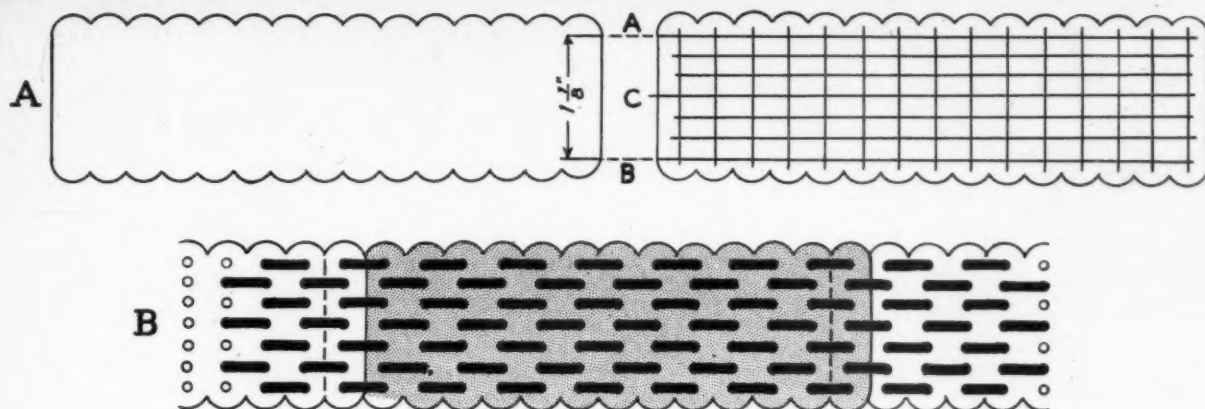


Fig. 9

side as far as it is to be tapered chisel if possible; if not, then a knife rather than shears. Open the ends and apply cement on the flesh sides, (not the shaped ends). Use curved hold them open until it dries and insert two small pieces of waxed paper. Apply cement on both sides of the belt and let dry. Open and insert the belt into the tongue and check for straightness, remove the waxed paper and press together. Now, cut the taper of the tongue, using a knife and straight-edge, then the $\frac{3}{8}$ " gouge for the curves. Add the eyelets in the tongue and the rivets in the other holes.

Raw edges may be stained with Dress Parade Dye in several colors; with Neat Dye in eleven colors. Wipe any surplus off of the grain immediately. Do not use alcohol dye for this.

Sectional belts should be made of one or two colors; using a different color for each section gives a cheapening effect. See Figure 9.

Figure 8 shows an Ames Lettering Instrument. It is made of transparent plastic—a frame holding a rotating disk, available at artists' supply stores. The disk has three rows of holes across it (only one is shown) and, by turning it slightly, all of the spaces between the holes are foreshortened equally. By inserting the sharp point of a hard lead pencil in the holes and sliding it along the T-square you can draw parallel lines very accurately. In Figure 9 we want seven lacers in a space of $1\frac{1}{8}$ ". We can calculate this and find the spacing will be $9/56$ " but we cannot measure it.

Since the holes in the disk are too close for single spacing we must use alternate holes. But then we can make only six lines. As a check, we draw a middle line by measuring, turn the disk so the lowest hole shows line B (Fig. 8) and the seventh hole shows line C, and we

can draw all six lines with assurance. Then shift the T-square and draw line 7. Cross lines can be measured or stepped off with dividers as well as by the preceding method.

Figure 9A shows the pattern blank scalloped with a $\frac{3}{8}$ " wood-carving gouge. You might substitute triangular notches leaving the edges plain. You can punch the sections singly or perhaps two at a time. Clip the pattern to a piece of leather slightly larger than the pattern, punch the holes and then cut the leather to size. The ends of each section should be skived a little on

the flesh side and be cemented together (overlapping one or more rows of holes) before inserting any lacers. Use heavier leather for the end pieces and punch only as many rows of holes as you need to conceal the lacer ends between the sections. Plan them so no lacers end outside and there are no vacant holes.

A two-piece clamp-on buckle (Figure 7C) conceals the loose ends of the belt without covering up any of the decoration. It also permits considerable adjustment in length on both ends. One buckle might be used on several such belts.

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Vol. II, No. 4

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The Leather Craftsman 25



HOW TO *Sell* YOUR LEATHERCRAFT

By H. N. (Bert) Fisch

Sales Consultant

A number of subscribers have written me asking for complete details on how to sell their Leathercraft.

It would be wonderful if there were a set of rules that would apply to all conditions and all items as well as to all people. Being "humans", we are not all alike. We do not think alike or act alike and the products of our minds and hands are not alike. Each of us must therefore fit ourselves into our own personal situation.

On this page, one could hardly conduct a complete course in salesmanship. I can only touch on the principles of selling and encourage and enthruse you in your work—for selling can be real FUN.

One sales point most of us miss is that of telling your customer, or prospect, about your product. You don't need the "gift of gab" to explain the merits of your work. Tell them sincerely about the BENEFITS to them of leather billfolds, bags, belts and other worthwhile items. Point out to them the intricate details of the design, the beauty and durability of the product.

Often you hear the statement, "Silence is Golden". Some have tried to mislead us into believing that all you need do in selling is show your product, then stand back and let the customer decide. That's all wrong.

You need to "SHOUT your wares from the Housetop." You simply have to see a lot of people, talk to a lot of people, show a lot of people—you must "STEP OUT AND SELL." Buyers seldom come to you. You go to them.

Have you made it a point to find worthwhile information about the history of LEATHER? Can you talk intelligently and convincingly about leather? The American Meat Institute is doing a terrific job, not only in promoting the eating of more meat, but also in promoting the use of more leather. They figure both come from the same animal and they want to help the producer. Their publicity also helps YOU.

Recently I read a beautiful article by Mr. Robert West Howard, their roving field editor. It compared leather with diamonds. That may sound rather far fetched but diamonds in their raw states are not pretty, neither is a piece of leather when taken off as a hide.

Diamonds have been glamorized—they have been SOLD but leather remained a utility item. A diamond is ornamental, it indicates social prestige—is usually associated with wealth. Leather has a history that dates back farther than the diamond; it is more exciting and far more important economically. It is more useful than diamonds and, when made into bags and other useful items, becomes more beautiful with age.

Learn all you can about LEATHER. I'll gladly send you a copy of "Leather Knowledge", a pamphlet that is helpful to anyone working with or selling leather products. It's FREE, as these pamphlets were given to me.

Are you genuinely interested in selling your leather goods? May I

then suggest you subscribe to some good magazine devoted to the subject of SELLING. A good one is SALESMAN'S OPPORTUNITY, published at 850 North Dearborn St., Chicago, 10, Ill. They will gladly send you a sample copy of their magazine. It is chuck-full of ideas on selling and the subscription price is only \$2.50 per year.

Another with timely articles on selling is the Specialty Salesman Magazine, 307 N. Michigan Ave., Chicago, Ill. Price is also \$2.50 per year. You will have to spend a little money if you hope to be successful.

Reading these magazines will only help you if you follow some of their suggestions. In the meantime let me suggest you show your work at every opportunity. Notice the picture of Mrs. Otto Mettler of Mahto, S. Dak. She now has 120 ribbons, all because of the excellence of her leathercraft. These ribbons include this year's "sweepstakes".

Mrs. Mettler is "shouting her wares" at these Fairs. You can do the same. The Leathercraftsman Magazine can only help you by making suggestions.

(Continued on next page)



Commuter's Class In Leathercraft



Jack Gooding (at left) with members of his class in leathercraft, held on board the ferry boat KALAKALA between Bremerton and Seattle . . . an enthusiastic group with real accomplishments achieved.

A group of commuters, travelling daily between Seattle and Bremerton, Washington, have solved the problem of what to do with travel time. Since they have taken up leathercraft, the morning and afternoon hours are scarcely long enough. They look forward to them as time for accomplishment rather than a boring waiting time.

The leader and teacher of the group is Jack Gooding of Bremerton.

When Jack first began commuting to Seattle on the famous, streamlined ferry, KALAKALA, he saw in the hour's trip an opportunity to put in more time at his leathercraft. Other commuters, admiring his work, asked if they might learn how to make handsome and useful things of leather. With the cooperation of Tandy Leather Co. of Seattle, a class was organized with Jack as the teacher. For these men, the ferry boat is now

HOW TO SELL

(Continued)

Finally—if you can't make a sales person out of yourself, hire someone. For goodness sake, pay them well—they deserve it. The most successful sales people are those paid best for their services. You have to make it worthwhile to them. Figure how much it cost you to make the item, material and your own labor, then add a profit for yourself. To this add the salesman's pay either so much per item or a certain percent of sales. The more they sell, the more they make, the more YOU also make.

Editor's Note: It is unfortunate that those ribbons Mrs. Mettler won are made of silk. They should be made of LEATHER.

their favorite workshop.

Jack has been an ardent advocate of leathercraft for years. During the past ten years he has taught leathercraft to hundreds of interested persons *free of charge*. These former students are living testimonials to the unselfish devotion Jack has shown to furthering "the most rewarding of all crafts."

With his commuter students, Jack works for Boeing in Seattle. Formerly he was in the accounting and real estate business at Bremerton.

POR' PETE!



DON'T MISS THIS FIRST ISSUE!



FRONTIER TIMES is being brought out as a companion magazine to TRUE WEST, a publication which has been credited with creating a new type of Western journalism—fast-moving, dramatic TRUE stories of the Old West.

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TRUE WEST was launched in 1953 and already six issues are unavailable. We have been offered as much as \$20.00 for one copy of an "all gone" issue already. So make sure you get the first issue of the new series of FRONTIER TIMES by filling out and mailing the blank below before our supply is exhausted.

THIS FIRST ISSUE OF FRONTIER TIMES IS GOING TO BE VALUABLE—EVEN IN THE COMPARATIVELY NEAR FUTURE!

IN THE FIRST ISSUE:

- ★ **THE DONNER TRAGEDY**, by Sven Kaar. A nightmare of horror stalked members of the Donner Party from the day they left the Oregon-bound wagon train to follow the Hastings Cut-Off into California. What a story!
- ★ **CANYON OF THE SKELETONS**, by Norman B. Witkey. The only instance where large Indian forces met in pitched battle—the Crows against the Sioux, Cheyennes, and Pawnees.
- ★ **GENTLEMAN KILLER**, by J. Frank Dobie.
- ★ **THE BLIZZARD**, by Walt Coburn.
- ★ **THE FIGHT THAT FINISHED TOMSTONE**, by Tom Bailey—it WASN'T the one at O. K. Corral.
- ★ **THEY COULD LAUGH AT DEATH**, by T. Walt Hogan.
- ★ **"THE FIGHTIN'EST RANGER"**, by Eugene Cunningham.
- ★ **WELLS FARGO'S GOLD BOAT**, by Richard H. Dillon.
- ★ **THE LAST OWL-HOOT**, by Eric Thane.
- ★ **DEATH VALLEY SILVER**, by Clarence E. Wager.

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JOIN YOUR GUILD

Listed here are non-profit guilds and organizations composed of craftsmen who get together for the purpose of advancing leathercraft. For further information, please write to the address nearest you.

CALIFORNIA

The Leathercraft Guild, P. O. Box 47755 Wagner Station, Los Angeles 47, Calif. Meetings monthly at Plummers Park, 7377 Santa Monica Blvd., Los Angeles, on the afternoon of the 3rd Sunday. Visitors welcome. Refreshments served.

ILLINOIS

Illinois Valley Leather Guild, Irene Bawder, Secretary, 327 Francis Street, Peoria, Illinois. Meetings, third Sunday of each month.

Prairie States Leather Guild, Virginia Barber, Sec., 4812 So. Ada St., Chicago, Ill. Meets second Sundays.

MAINE

"DOWN EAST" Doodler's Association . . . L. J. Walton, Director, East Winthrop, Maine. Meetings on Notice.

MICHIGAN

Detroit Leathercrafters, Joan I. Schmitt, Sec., 2709 25th St., Detroit 16, Mich. Meets third Mondays.

Flint Leathercraft Guild, Mrs. V. S. Noble, Sec., G-4109 E. Court St., Flint 6, Mich. Meets third Sundays.

Michigan Leather Artisans, Mrs. W. T. Stewart, Sec., 2 Enfield Lane, Dearborn 2, Mich. Meets second Mondays.

NEW YORK

Eastern Leathercraft Guild, Mrs. Walter Chambers, Sec., 353 Oakwood Road, Rochester 16, N.Y. Meets 2nd Wednesdays at Rochester Museum of Arts & Science.

Frontier Leather Art Guild, Mary Brady, Sec., 17 Siegfried St., Amherst, N. Y. Meets second Thursdays in Buffalo.

Leather Guild of New York, organized January 23rd, 1958 to serve the Metropolitan New York City area. For further information write Hertha Ponko, Sec., 328 E. 78th St., New York 21, N. Y.

Taurus Leathercraft Guild, 94 Boston Post Rd., Larchmont, N.Y., meets the first Friday of each month except July and August. For information, telephone Tennyson 4-1880 or write above address.

Books Reviewed

WOOD FIBRE FLOWERS by James E. Gick, 32 pp. and covers, 8 1/2" x 11", 1957, Pacific Arts & Crafts, Inglewood, Calif. \$1.50.

Reviewed by R. E. Ramont,
Ramont's Floral Arts Studio
Yucaipa, Calif.

There has long been a need for a pictorial Wood Fibre Craft instruction book, as many people find it difficult to follow written directions. This new book by Gick makes Wood Fibre Craft so simple that it is almost impossible to make a mistake. Even a small child could follow the instructions. It is scarcely necessary even to read, because the "action" photos are so clear and precise that one merely has to look at the pictures and follow through step-by-step in exactly the same manner as one would do if an instructor was standing in front of him, demonstrating each step to be taken in flower making.

This book makes it possible for an individual to start out in this exciting craft field of making Wood Fibre flowers without any previous instruction whatsoever and, in a few easy lessons, become a proficient flower maker.

This book should become a great boon to many handicraft shops that do not have flower-making classes. The demand for materials is there and now the shop managers can put the "know-how" into the hands of their customers and expand their business in this very lucrative field.

I have been in the Wood Fibre flower business since 1931 and this is the FIRST illustrated book that I have seen. I can highly and most thoroughly recommend it.

CANADA, ONTARIO

The Canadian Society of Creative Leathercraft is a national association of local branches and individual members, who receive the Society's quarterly bulletin, "Canadian Leathercraft". Information from Membership Chairman, Miss E. A. Prince, Apt. 101, 3580 Yonge Street, Toronto 12, Canada.

Hamilton Leathercraft Guild, Mrs. Harold Wilson, Sec., 400 Charlton Ave. W, Hamilton. Meets second Thursdays.

Windsor Leathercrafters, G. C. Norman, Sec., 1187 Tecumseh Rd., East Windsor. Meets Mondays and Fridays.

TIPS FOR TEACHERS

By ELIZABETH BENSON

How to Make a Pattern

In "Tips for Teachers" of the January-February issue of *THE LEATHER CRAFTSMAN*, I suggested making patterns for your class by liquid process. It is an idea I have used for three years and works very well. However, while "doodling" the other day I discovered that most leather stamping tools will "stamp" beautifully on a regular wax mimeograph stencil. This gave me the idea for a new kind of pattern which could easily be followed by a student. The illustration shows a key case pattern which can be used in a class of beginners.

See illustration.

Here is how to make it:

1. Type in the usual manner the instructions at the top of the stencil or wherever you want them to appear on the page. Be sure there is a cushion sheet between the stencil and backing. The newer stencils come equipped with a piece of clear plastic to go over the stencil while typing. USE IT, but DON'T LOSE IT—YOU'LL NEED IT LATER.

2. If you have a mimeoscope available, simply place the pattern you wish to use under the wax stencil and trace. If you do not have a mimeoscope, I found you could use a ball point pen and trace the pattern onto the plastic film sheet mentioned in #1 above, and then when the plastic is placed over the stencil again you can trace right through it onto the stencil with a stylus or ball point pen.

3. Keeping the plastic film over the stencil, use the stamping tools you would ordinarily use in leather-carving. The plastic keeps the wax from the stencil from clogging your stamping tools, and protects the stencil against tearing. CAUTION: Smooth bevelers and shaders will not work—use lined or checkered tools only. Stamp them hard enough so when you hold the stencil up to the light, the markings are clearly cut through it.

4. Use a backgrounder in the normal fashion. (For all tools, I used a rubber poundo board to insure sharp impressions).



Goo, a synthetic resin adhesive especially developed for hobbycrafters is amazingly strong and flexible. Two pieces of leather Goo-ed together can be bent back and forth repeatedly and the joint will not crack. Goo never gets brittle, is completely waterproof and resistant to oil, gasoline, and migratory plasticizers present in vinyls and certain synthetic rubbers. Therefore, you can use Goo on materials that ordinary cements cannot hold.

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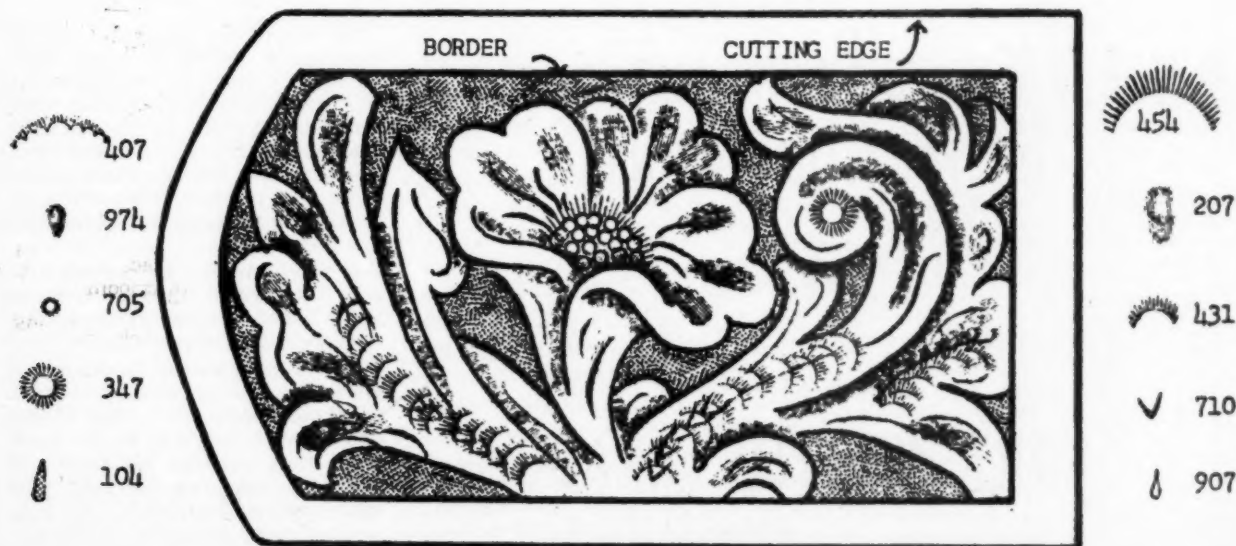
5. Use a ball point pen or stylus for marking in the decorative cuts. (The swivel knife is too sharp for a stencil.)

6. Identifying the tools used can be done two different ways:

a. Make a good sharp impression of each tool used on the side of your stencil and type in the number of each tool. (shown in the illustration).

b. Type the numbers of the tools around the pattern and draw in arrows pointing to their use on the pattern. (not shown).

7. Run the stencil on a mimeograph in the same manner as any stencil is run. You may, however, find the part of the stencil stamped by the leather tools to be slightly stretched. If so, carefully pull on the stencil to stretch that part around the pattern so that it will not wrinkle on the machine and spoil your pattern.



Outside of Key Case

TIPS and HINTS

I would like to pass along my "hint" to be published in your wonderful magazine.

I am an amateur photographer besides being a leather craftsman. I had taken a picture of our home and

had the negative laying around, so I thought I would experiment with it by putting our home on the back of a billfold. I put the negative in my enlarger and focused it until I had it the size I wanted it. (I did this in my dark room) and layed my billfold back under the enlarger and did a nice job of transferring the image onto the leather. I have also done this with negatives of people's heads.

WILLIAM BARNHART
Olathe, Kansas

STAFFORD- LOWDON COMPANY

PRINTING
LITHOGRAPHING
OFFICE EQUIPMENT

P. O. BOX 1568

FORT WORTH, TEXAS

1. In assembling wallets, two clamp-type clothes pins are invaluable in holding the project while punching the lacing holes. This eliminates the need for cement in holding the insert to the back and speeds up the operation.

2. I have found a good plastic draftsman triangle to be useful in lieu of a steel square for measuring right angles and as a knife guide. The plastic will not stain the wet leather, nor will it dull the knife.

3. If an exceptionally strong bond is needed (as is often the case) use the popular milk-colored glue (or Goo). I have used it in cementing 3-oz. leather to both sides of a piece of plywood to make an excellent stropping board for knives. It is also very good in cementing the edges of projects (lining to backs, etc.) where no lacing or sewing is desired.

4. Many fine patterns and ideas are available from calendar and magazine photos. I recently used a photo of a German castle in tooling a photo album cover.

ROBERT W. HARRIS
Killeen, Texas

When I hand-tool a ladies belt I use the left over pieces and make earrings to match the belt. Usually the design is a flower which I make to suitable size for earrings. I use household cement for glueing the finished leather to the screw-type earring such as used in beadcrafts. These can be purchased at most any 5c & 10c store.

CLARENCE E. ROSS
Nicholson, Pa.

To practically eliminate needle-breakage I drilled a small hole (about $\frac{1}{8}$ ") in my work table about $\frac{2}{3}$ the length of a needle. This makes the opening of the split-end much easier and leaves a free-hand to insert the lacing. Skive lacing about $\frac{1}{2}$ " on flesh side. Place in needle and mash down with smooth jaw pliers.

If your fingers seem too slick to pull the needle through slits in heavy leather try rubbing your finger on your cake of bees-wax.

For opening slits in hard-to-get-to places or around corners: take a small plastic-handled screw driver (about $3\frac{1}{2}$ " long) dress the blade down to a tapering flat point. It works fine and you can hold it in your hand and lace, too.

MAX E. HOWK
Oskaloosa, Iowa

TIPS and HINTS

Small pieces of scrap leather make very attractive coverings for cigarette lighters and pipes. I use such leathers as lizard, ostrich, alligator, haircalf. I also carve a flower, scene or initial on the leathers such as calf and cowhide. Deer, ducks, fish etc. carved on the leather sell very fast to most men. Just about any type of light leather can be used for this.

WM. G. DRAYTON
Thorndale, Pa.

Since umbrellas are easily lost, I am making tags from belt blank scraps for them. I make them from a piece of leather $2\frac{1}{2}$ " X 1" and round the corners, then punch a #5 hole in one end. Name and address can be printed with a ball-point-pen. When dry, coat with Tan-Kot, Neat-Lac or even luggage wax. Add a bead key chain and fasten above the rib-braces.

Your lost umbrella now has a chance of finding its way home.

MRS. MARJORIE BURWICK
Rushville, Ind.

1. When tracing your design on leather use carbon paper on top of a sheet of paper . . . place this under the design you wish to trace and use an old ball-point-pen to do the tracing. This will transfer your design onto the white paper without harming your original design. You can easily refer to your pattern without danger of it slipping.

2. Put a small amount of petroleum jelly around the grooves on the glue-jars so it will not stick if a bit of glue runs down the sides.

3. Make templates out of rawhide for often used items.

4. When coloring your projects use 4 drops of Neat-Shene in place of 4 drops of alcohol, and as the colors dry they will be set into the leather and will not come off when you Neat-Shene the whole project.

3. Use an X-Acto knife with pointed blade to cut out small projects. This blade can be sharpened on jewelers rouge and used over and over again.

4. Your best tip is to keep a complete set of "The Leather Craftsman" magazines for quick reference. I am going to bind my volumes in groups of twelve for my library.

Under certain atmospheric conditions a firearm stored in a closed sheepskin case will rust without constant care and has caused objections from potential buyers; however I employ an age-old trick of toolmakers by inserting a stick of commercial camphor into the case, complete with retaining bag and instructions as to its use and benefits.

The principal function of the camphor is the emission of fumes and thus prevents the condensation of moisture and does an excellent job. Menthol (mint camphor) may also be used and has additional benefit as a medicinal aid, relieving pain as in rheumatism, toothache and throat infections. Also, its use as a local anaesthetic to relieve parasitic itching, all of these complaints being common to the hunter.

Necessity once prompted me to devise an edge creaser and since that time I have used it constantly—a simple glass cutter, perfect to handle and reasonable in price.

Many methods and aids have been devised to insure matching of lacing holes in mating parts and the most simple method I have discovered involves the use of a spacing wheel, e.g., Tandy's #485 available in five hole spacing per inch which is standard for $3/32$ " lacing. I made my own from a paper hanger roller cutter for $1/8$ " spacing. I first painted an index mark on one point of the wheel to aid in determining the total number of holes, and started from a corner or edge of the leather part, rolling the wheel along the previously marked line, completely around the periphery of the part. On the mating part the same procedure is followed and a perfect set of matched holes will result. Please bear in mind that this method must be modified if the parts incorporate square corners but can be used as stated on corners having a radius of $1/2$ " or more. Use can also be made of the wheel to determine the length of the parts when the size of the mating part is known by rolling the wheel along the outline of the existing part and transferring this same number of revolutions to a yardstick.

J. G. GILLESPIE
Augusta, Kansas

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I make these medallions from scrap 5/6 oz. leather. No two sets are ever cut the same, and the letters can be cut on or burned on. You can use an electric pencil to write on them in gold foil. The ones pictured are an example of what I mean.

Put your words on them before you cut them free-hand down the center.

Punch the holes with a #5 punch and cut the separating line free-hand. In one hole put a bead-chain for the boy, and a ribbon in the other for the girl to wear as a bracelet or around her neck. Add a coat of Neat Shene as a preservative. These popular medallions sell for 75c per set.

MRS. RUTH SHELL
Otis A.F. Base, Mass.



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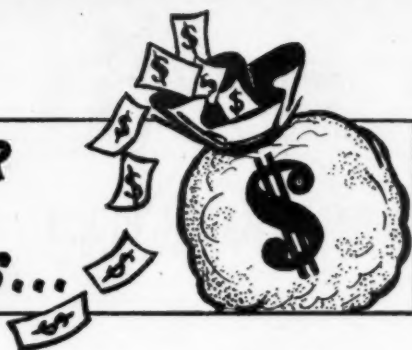
The LEATHER CRAFTSMAN

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TURN YOUR SCRAPS INTO DOLLARS...



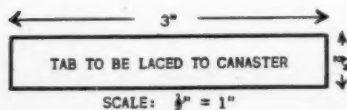
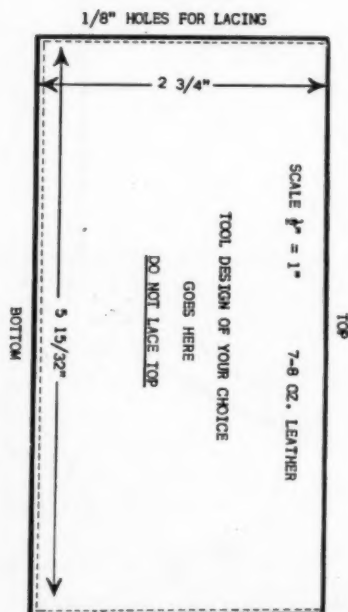
Here is a sketch of a thermos bottle holder which I use to carry hunting and fishing on those cold mornings and evenings, or while hunting on cold days for that extra hot cup of coffee that always "picks you up."

I think this thermos bottle holder is a very good idea because it is so easy to get to and is no trouble to carry, as it just slips on your gun belt or belt of your choice. When that coffee-break comes, unscrew the cap tip and pour. You don't even have to take the bottle out of the holder or off of your belt. I hope you enjoy using this as much as I have.

CLIFFORD M. BRISTOW, SR.
Indianapolis, Ind.

THERMOS BOTTLE HOLDER INSTRUCTIONS

1. Use 7-8 oz. leather
2. Cut leather to fit Thermos Bottle as all bottles are not the same size. Measure the diameter and add $\frac{3}{8}$ " for lacing bottom to side.
3. Cut side: To get the right size find the diameter and multiply by 3.14. Carve as desired.
4. Lace bottom to side and up the side to $1\frac{1}{2}$ " from the top and attach the tab by lacing it to the side forming a loop with a "D" ring on it. Then attach a leather strap through the "D" ring the desired size to fit your belt.



Vol. II, No. 4



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The Leather Craftsman 33



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34 The Leather Craftsman

TURN YOUR
SCRAPS
INTO DOLLARS...



TURTLE CHANGE PURSE

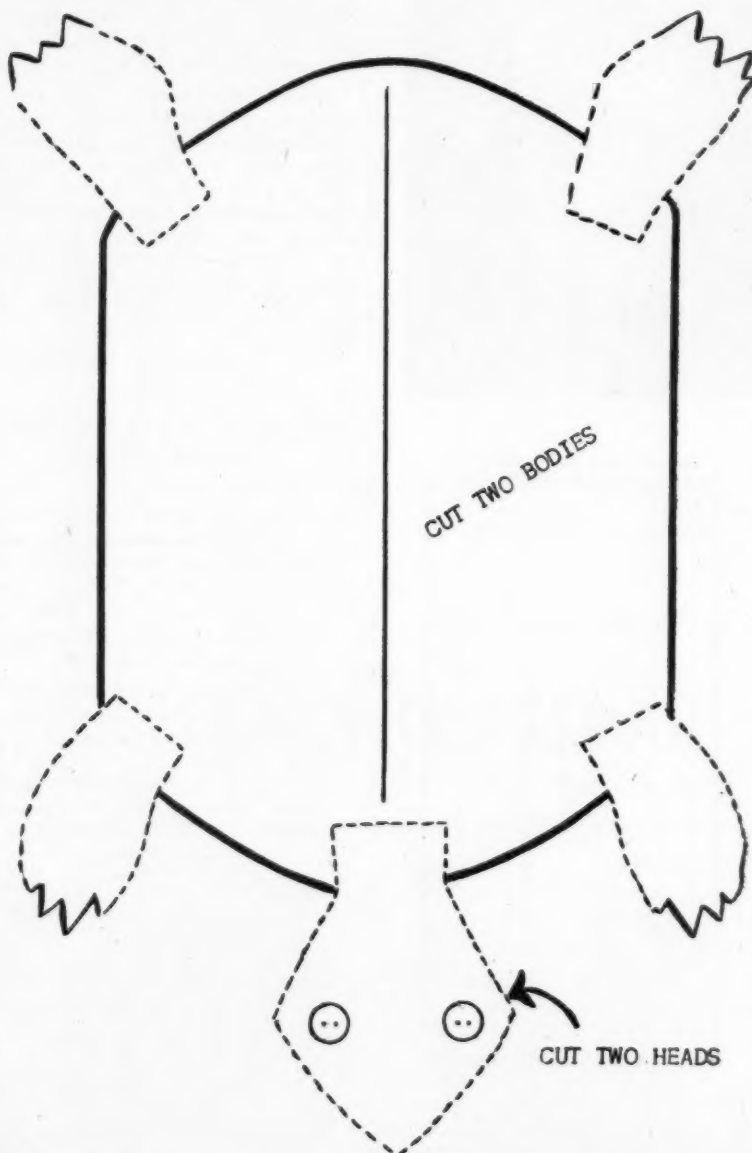
With my left-over suede scraps I like to make turtle change purses (or other shapes). First, sew two small buttons on the head for eyes. Then top stitch the two heads together. Second, sew a 4-inch zipper

down the middle of the body on the underside and cut suede. Open zipper part way. Glue or sew feet, hands, tail and head on one body piece as dotted lines show on the sketch. Then sew two bodies together and through the zipper opening turn right side out.

This unique change purse is nice for small children to carry on their belts.

We get a lot of ideas from "The Leather Craftsman" and wish it was published monthly.

MRS. CARL HANHILAMMI
Ashtabula, Ohio



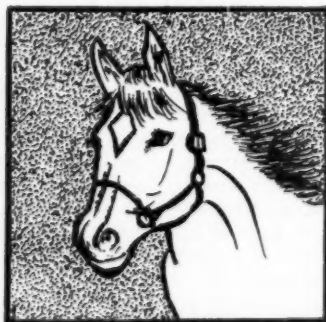
MAKE TAIL ABOUT 3/8" WIDE AND ABOUT 8" LONG.
FOLD OVER TO MAKE A LOOP FOR CARRYING.

**TURN YOUR
SCRAPS
INTO DOLLARS...**



Here's an idea I got one day. Take your old scraps of leather and use craftaid templates #2680 and #2230, and you can make yourself a nice belt to match your pocket book. Pictured here are some actual carved designs I have used. All you need is leather shears and template tools. Then fit them together.

GARVIN R. PETERS
Pittsburgh, Pa.



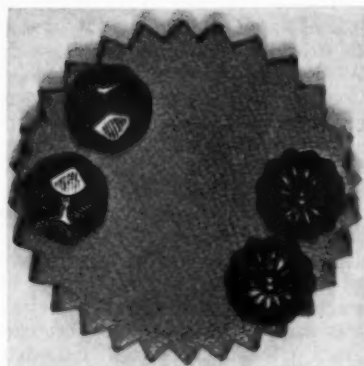
LAPEL PIN

I dye the square back piece brown and cement a horse's head or any desired pattern to it in a natural color, attach a pin-clasp to back of square, and have an attractive lapel pin. See sketch.

NATALIE MITCHELL
Block Island, R. I.



"You're too anxious, Jim—Laying out leather craft patterns before bossy's gone to th' packin' house!"



Here is another idea that I have used on many of my projects in various ways. It consists of a decorative-head upholstery nail and a rivet. The nail shaft is cut off of the fancy head and the male half of the rivet is put on in its place. The rivet is soldered to the underside of the fancy head. We now have a decorative headed rivet. The upholstery nails come in a variety of designs which can be adapted to fit any pattern. They are really simple to make and well worth the little trouble. I make up many batches at once so that I have them on hand when they are needed.

ARTHUR R. TANNER, JR.
Poughkeepsie, N. Y.

PARTY-SIGNS

I make these little leather place signs for the children when I give a birthday party for one of my children. I make them out of 2/3 oz. leather scraps. Cut them to size, use an electric pencil to write on them and glue a toothpick to the back side with a small strip of leather for a bracer tab. These make nice souvenirs for the children to take home and play with. I have also made a set for my boys to play with when they play cars and trains.

The toothpick can be stuck into a large marshmallow so the sign will stand upright. Give them a quick coat of Neat-Shene for a finishing touch. The children really "go for them."

MRS. RUTH SHELL
Otis A.F. Base, Mass.



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36 The Leather Craftsman

TIPS and HINTS

1. For over-all antique and dye-finish I have salvaged a number of liquid shoe polish bottles which have daubers attached, washed them in alcohol and stored my materials in them for ready-use with no hand held applicators—a handy applicator at no cash outlay.

2. No doubt even the amateur is familiar with the use of a dry ball-pen as a stylus which results in less wear and less damage to transferring, due to the rolling action rather than slipping action, but here is a tip not familiar to all:

To darken areas of my designs, particularly those needing shading, and those I intend to antique-finish, I have found that the application of a "Brightboy" manufactured by the Weldon-Roberts Company (Rubber Company) of Newark, New Jersey, gives excellent results. I scuff the particular area with the stick or eraser form with either of the sticks to simulate fur or shadow-areas for contrast. This works much better than the typewriter erasers and is available in cylindrical form for intricate forms as well as a scuffer for glazed or pre-finished cementing faying surfaces. Used over scratched areas it tends to diminish the effect, the abrasive controllable to the extent desired.

3. In preference to tapping faying surfaces (those being cemented) I find the use of a paper hanger roller preferable. A wood roller is available at most paint and wallpaper supply stores. In addition I also use their rolling cutter as an ideal leather knife, particularly for radii cutting, preferably by fixing the wheel rotation against rotation, thus obtaining a shearing action rather than a pressure shear action. This also can serve as a measuring device along contours by transferring equal rotations along a yardstick or its equivalent. An ideal edger, too.

4. Make-shift leather punches may be made from empty cartridge cases in the various calibres: e.g., .22 calibre substituting for 3/16" diameter holes 30 calibre for 1/4" etc. Cases can be sharpened by simply beveling the inside, bore with a pen-knife with a long life. May be flattened by vise or its equivalent to obtain oval-holes such as for belt-holes.

5. Having had some trouble from my photographic patterns, I enlarge them on high contrast paper or make them from paper negatives; a process of its own and copy. The process eliminates the intermediate tones and results in strictly black and white, easily copied for the leather craftsman.

6. To obtain a "pinked" edge without the use of a large cash outlay, the use of a corner corrugated fastener has excellent possibilities, but is somewhat inconvenient and hard to handle. This is available at all hardware stores.

7. For an authentic design, the use of a newspaper zinc-etching impressed in cased leather is an economical means of reproduction. Antique-finish applied to the extreme male portion of the cut, rolled on with a film (thin) of dye; this being applied with a photo print roller, though a higher durometer rubber can be used to advantage, and spread very thin by the use of a glass palette, rubbing through many cycles, and spread on the cut to obtain the desired results.

8. To cement or adhere overlays of suede to suede, or other materials you may utilize Kodak's spring-sheet cement, cut to the form of the overlay. This requires application, and a common iron suffices, tacking the cement to the overlay in the first operation.

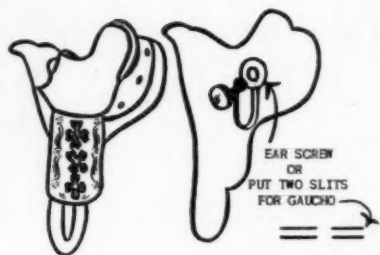
9. To obtain a simple, but effective border for a variety of items, the use of common screen wire is ideal. To avoid stains from the chemical reaction of zinc and tanning compounds as well as water (H₂O) it may be sprayed with varnish or lacquer or Neat-Lac, though a stained design may be obtained to emphasize the design. This is excellent for borders.

SCRAPS

I utilize the smallest scrap, cut to large diameter as coasters, for purses and other products, cemented to the base, making the base lacing have a prolonged life and eliminate to some extent the danger of scuffing and staining.

Other scraps may be utilized as corner blotters for desks. Cut on a triangular form; four each to a blotter; using masonite or battleship linoleum is ideal, using figure carving for men and flower-designs for women. These are nice sales promotion items and "conversation pieces."

J. G. GILLESPIE
Augusta, Kansas



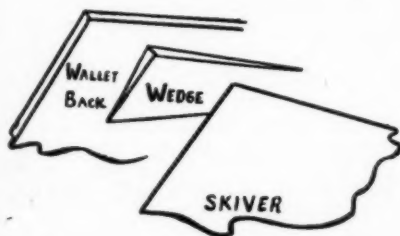
Teenagers really go for Gauchito ornaments, earrings and hair clasps, made from scrap leather. You can use any designs.

There is a Saddle Club here and the members like the saddle earrings for the women, the men like Gauchito tie ornaments to match their wives' or girl friends' ornaments.

I cut out a small saddle and tool it as nearly like a real saddle as possible, then make backs of light weight leather, cut a slit and put an earscrew in and glue with a good leather cement.

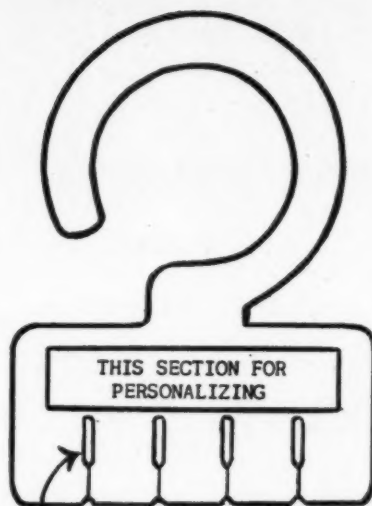
For the Gauchito tie ornaments you cement the back to the front, and on the back cut two slits to pull the tie through and slip it up.

ROBERTA HOPPER
Marceline, Mo.



One hint that I deem worthy to pass on to all for what it is worth is: A skived piece of leather about 2½ oz., 1¼" X 9¾" in wedge form fitted to the top side just under the skiver of a wallet helps to keep the top edge from looking like a rag mop after lacing.

GORDON L. DRUMMOND
Detroit, Mich.



• SLOTS CAN BE MADE WITH A 3/8" BAG OR OBLONG PUNCH

Here is a project that has proved worthy of a place on my list of "how to use leather scraps" and leather gift-suggestions. Perhaps our readers would like to add it to their list.

Helpful hangers for the lady who likes to rinse out a few things and hang them in the bathroom to dry is a nice way to use up leather scraps. The curved section on the top is flexible enough to fit over any towel bar or shower curtain rod. The slotted sections at the bottom are just right for stockings or any "lacy unmentionables" with no clothes pins necessary.

The hangers should be cut from fairly heavy 6-8 oz. live oak cowhide in order to stand any possible weight that might be added to the hanger. When used as a gift, it is wise to package them in sets of four, add a personalized touch by carving the recipient's name in the blank area in the middle of the hanger above the slotted section.

ARTHUR R. TANNER, JR.
Poughkeepsie, N. Y.

1. Put "non-skid" and "mar-proof" feet on ladders and on kitchen stools that may be used to step up on, by cementing and tacking leather scraps—rough side out—to the bottoms of them. This will not only prevent accidents caused by the ladder or stool slipping, but it will also prevent marring polished and waxed floors.

2. Another good use for leather

scraps to prevent accidents caused by slipping and falling is this: Sew and/or cement scraps of leather to the corners and at intervals along the sides of the underside of small throw-rugs or runners. Apply the scraps with the flesh side out. This will prevent the rugs from slipping and sliding on waxed floors. This is particularly true of Navajo or similarly woven rugs. When the rugs are to be dry-cleaned or washed the scraps may be removed without much trouble.

3. Horsemen will find that scrap leather re-inforcements on both sides of the corners of their saddle blankets, either sewn or laced around the corner and sewn across the hypotenuse of the triangle will protect the corners from wearing causing the blanket to unravel. Brands, initials or other designs may be carved or burned on these leather corners to make them more ornamental and to increase their value.

4. To prevent book-ends, lamps, metal picture-frames and small boxes from marring the polished surfaces of tables or dressers, cement small leather scraps to the corners or edges of these articles.

5. Round pieces of soft leather sewn to the elbows of children's jackets or sweaters will prevent their wearing and breaking out.

6. AND, you "Rock Hounds" should know that leather scraps cut up into small pieces make an excellent polishing agent when put into your tumblers to put that final glistening polish on your baroque stones.

H. W. WALLER
Santa Fe, N. M.

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It's like turning back the pages of time and walking into one of the Old West's most historic leather shops, when you visit Otha Tiner's Nobby Harness Company, 306 Main Street, Fort Worth.



Fort Worth Press Staff Photo

BACK IN THE SADDLE—T. E. Long and Otha Tiner of Nobby Harness Company assemble one of their custom-made saddle kits. Mr. Tiner advertised it in "The Leather Craftsman" which brought inquiries and orders from 48 states.

By COLLEEN MURPHY

TODAY, IF YOU SHOULD WALK INTO the Nobby Harness Company, you would be greeted with a big smile and Western hospitality in the "Tiner Manner." After your business transaction was completed with Mr. Tiner, he would no doubt tour you through his historic

leather shop, where you would see everything from an old, old telephone that is actually still in use . . . to an antique, pot-bellied coal stove, glowing with friendly warmth. The whole atmosphere is filled with memories of yesteryear and will continue to remain that way down through the years, regardless of how modern the outside world becomes.

Nobby Harness Company Founded By J. A. Clary . . .

Mr. Clary, an old settler back in 1891, and a fine, Western gentleman, founded this history-making business at 600 Houston Street and operated it until his death 10 years ago. Nobby's other locations were: 304 Houston, and in 1943, moved to its present location, 306 Main. The name, NOBBY, was chosen in honor of Mr. Clary's famous trotting horse, "Miss Nobby," and has "done-her-proud" ever since, as its Custom-made saddles and precision leather artistry have put Nobby Harness Company "on the map," from coast to coast.

Otha Tiner President Of Nobby Harness . . .

Mr. Tiner gives much credit for his success in the leather industry to his wife, the former Evelyn Clary, whose father founded the business in 1891. In fact, Mrs. Tiner claims she was born "back of the store." Otha and Evelyn have been married twelve years now and have one son, Johnny, who is already wanting to learn the business and step into his father's footsteps.



Paul Whiteman poses in a Nobby Harness Company made Western costume, while appearing in the Casa Manana Review in Fort Worth in 1936.

Saddles—Backbone Of The Business . . .

You can't miss the saddle department at Nobby's. You'll see 1¼ lb. English race horse saddles selling for \$110.00 each . . . exercise saddles for work-out . . . park saddlery . . . lavish show saddles . . . jumping horse

saddle equipment . . . children's saddlery in all sizes . . . an Italian saddle shipped from Italy . . . and an antique saddle which has already outlived three men, and hung in one man's attic for 21 years. Nobby's have built their reputation on precision custom-built saddles and this is one of the most impressive departments in the entire shop. Mr. Tiner said they sell from 30 to 40 English racing saddles per year.

Race Horse Equipment — Big Sellers . . .

"We make all of the tracks in the Southwest," said Mr. Tiner. English horse remedies are shipped over

from England to Nobby Harness Company, and this department is very interesting and most complete. There is everything from tonics and salves to reduce swelling in running horse's legs, to hoof-dressings to keep their feet in good shape.

Horse Clothing—Big Portion Of The Business . . .

Every horse owner needs blankets and has a cooler in his stable, but when it comes racing time at Hot Springs "Oak Lawn Park" Mr. Tiner says sales pick up, as they usually sell about 15 of their fanciest

(Continued on next page)



SHOW SADDLE—made by Nobby Harness Company for Paul Whiteman, famous bandleader. The tree alone cost \$300. The jewelry and precious metal work on the saddle, breast plate and martingale are outstanding. Paul bought the outfit in Fort Worth while appearing in Casa Manana Review in 1936. Ten years later he sold the saddle in New York for \$20,000.



Interior of Nobby Harness Company's first location at 600 Houston Street. The fixtures shown, new at that time, are still in use today at 306 Main. In fact, the interior of the present store looks very much like this photograph.

(Continued from Page 39)

models with special lettering added for the horse racing event. Putting beautiful lettering on harness and saddle hardware, saddles, and horse clothing is another "specialty" of the Nobby Harness Company.

Nobby's Custom-Made Saddle Kits—Sensational . . .

. . . are custom-made to order. This unique idea was first produced about 6 months ago in "The Leather Craftsman" magazine, and the advertisement pulled so well, that Nobby's were booked up solid through last March, 1958.

"It is the only custom-made saddle kit in the world," said Otha Tiner. "We cut the saddle to order and put in all of the parts, ship it to the customer, and the customer pays the postage. We have even shipped one saddle kit to Hawaii."

40 The Leather Craftsman

Ted Long—66 Years In The Leather Business . . .

Mr. Long is now 82 years young, but still "pounds leather" more professionally than ever before, turning out beautiful leather creations for Nobby Harness Company. However, Mr. Long reserves the right to shorten his working day by coming in late and leaving early. Should you stop by Nobby's, be sure to visit with Ted Long. You'll enjoy it. Mr. Long said, "It takes years to learn the leather business."

Stock Holders In Nobby Harness Company . . .

consist of Mrs. Tiner's sister, Mrs. Frank Jacobson, who lives in Dallas, Texas, owns stock in the company, but Mrs. Jacobson is no longer active in the work itself. Mrs. Tiner is

Vice President and Secretary . . . in fact, "she does it all," said her husband, pridefully. Of course, the President is Otha Tiner who came into the business in 1946. Prior to his interest in the leather industry, Mr. Tiner coached football for three years before the war, was in Masonic Home for two years, and served a five-year stretch in Uncle Sam's Navy. He likes the leather industry "Best of all," he says. Nobby's have never had a clearance sale in its 67-year history. Mr. Tiner says, "We know how much our merchandise costs us to make, and to sell."

Nobby Harness Company Is One Of The Oldest Leather Businesses West of The Mississippi River . . .

and has been in one family all of that time. There is no wonder, then, that Nobby's traditional Western artistry will live forever, not only at 306 Main Street in Fort Worth, but in every shipment of beautiful leather masterpieces, from coast to coast.



Mrs. J. A. Clary, wife of the founder of Nobby Harness Company. Her riding habit was high-fashion at the time this picture was taken.

LEATHER BANNERS TO REPLACE RIBBON AWARDS AT FAIR

(Chicago Tribune Press Service)

Springfield, Ill., March 13—Leather banners and rosettes instead of satin ribbons will be given grand champion livestock winners at the Illinois State Fair Aug. 8 to 17, Manager J. Ralph Peak announced today. It will be the first state fair in history to abandon the traditional ribbons. Peak said he made the change because leather is a major agricultural product in Illinois.



WHAT'S WRONG WITH THE NEW SAPPHIRE BLADE?

The "Old Pros" in this leathercraft and saddlery profession have been asking this question. So, several of them have tried it out and told the editor what they think:

"It's so darned sharp I have to do without my marble when I carve with it. Instead, I use a folded newspaper, putting it under the leather to prevent cutting right on through thin leather," says one.

"I nicked off a corner of the sapphire blade when I dropped it on the marble," says another. "What do I do now?"

The maker of these blades, Mr. Paul Winston of McHenry, Ill., says you've got to remember that the blade is a jewel . . . and so hard that it must be babied a little. Better make a little jacket of leather to slip over the blade when not in use. Use a little care in protecting the sapphire blade and you'll get years of pleasant carving from it. Just think! You'll never have to sharpen it!

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THE LEATHER CRAFTSMAN magazine offers subscription agencies all over the world. Cash in on the proved value of this magazine to craftsmen by handling subscription sales. Make every day your pay-day. Write now for complete details. Agency Department, P. O. Box 1386, Fort Worth 1, Texas.

BUSINESS OPPORTUNITIES

Natural Molding Rubber; extra thick. Free sample. W. Woolley, 1016-LC Donald, Peoria, Ill.

Repair Dolls; Make Rubber Stamps; Rebuild Batteries. Catalog "75 Ideas" Free. Universal, Box 1076-LC, Peoria, Ill.

\$60.00 WEEKLY, spare time—easy! Home Venetian Blind Laundry. Free Book, Burt, 2434HA, Wichita 13, Kansas.

QUICK Money Maker. Easy handwork makes fast-selling useful articles. Sample Free. Anderson Leather Co., Brockton 64, Mass.

\$4.00 HOUR. Making, Fitting, Comfort Sandals. Tra'Fit, 1308 LC, South First, Arcadia, Calif.

CASH MARKETS for Handicrafts! Thru, "Trading Post Magazine". Copy, 25¢. Thorne's, 525 Dewey, Jackson 23, Michigan.

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EYES FOR ANIMALS, BIRDS, FISH, AND DOLLS—For leather novelties. SCHOEPPER, 100 WEST 31st, New York 1, N. Y.

INSTRUCTION

HUMMEL GLOVE & BAG STUDIO, 161 Columbus Ave., New York 23, N. Y. TRAFALGAR 4-4690. Day, evening, private, group courses in designing and making gloves, belts, bags, accessories. Individual custom-glove correspondence course.

COLOR IN LEATHERCRAFT: Special 5-day courses—10 lessons. Dyes, Antiques, gold leaf, tooling techniques. MUMART Studios of Creative Leathercraft, 118 Hazelton Ave., Toronto 5, Canada.

LEATHER CHEST STUDIO for Tops in Leathercraft Instruction. Courses in Carving, Designing & Constructing Bags, Belts, Sports Equipment, etc. for Beginners and Advanced Craftsmen. Supplies Available. 94 Boston Post Road. TENNYSON 4-1880, Larchmont, N. Y.

INVENTIONS WANTED

INVENTORS, don't sell your invention, Patented or unpatented until you receive our offer, write Cowgill, Box 299, Marion, Ohio.

LEATHERCRAFT

FREE "Do-It-Yourself" Leathercraft Catalog, Tandy Leather Co., Box 791-A24, Fort Worth, Texas.

FREE Catalog on leathercraft kits to: Leathercrafters, dealers, jobbers, teachers or quantity buyers. Kirkpatrick Leather Co., Box 637—All, Gainesville, Texas.

LEATHER CRAFT AND HOBBY SUPPLIES, tools, auto accessories, sporting goods, appliances. 25 FREE wholesale catalogs. Also new products just out. FREE details. Associated Wholesalers, Box 52-LE, Burlington, Iowa.

Send 25c coin or stamps for big catalog Leathercraft, Basketry, Art, Metalcraft, Copper, Woodenware, Textile Painting, Books, etc. Peoria Arts & Crafts, Dept. L. C., 1207 W. Main, Peoria, Ill.

STYLECRAFT Sure Fire hits. "Pre-traced" leather kits. Handbags, billfolds. Filigree belts, over fifty other projects. Patterns on leather. Why trace? Just carve, assemble and lace. Large assortment "pre-carved" kits also available. Send 25c for catalog, free folder. Refunded first order. Apache Leather Company, 2804 E. Washington St., Phoenix, Arizona.

MAKE MONEY with Scott's Leather Lacing Machines. Address: 913 S. Lake Street, Los Angeles 6, California.

FREE Leathercraft, Coppers, Catalogue. Complete Do-It-Yourself Kits, Handbags, Belts, Billfolds and many others. Leathers, Tools, and Supplies. Art Handicrafts L. C., 194 William St., New York 38, N. Y.

LEATHERCRAFT. Imported and domestic leather, kits. Complete catalog, 25c refundable. MIDAS, Box 1255, Dept. B8, Huntington Park, California.

SKIL-CRAFTS tremendous 1958 catalog on LEATHERCRAFT and ART & CRAFT supplies now available. Order the world's finest Craft and Art Supplies from one source and save money. Introductory offer of Free Billfold or Teeny Purse Kit with first purchase. Send 25c (Refunded with first order) SKIL-CRAFTS, Box 167, Joplin, Missouri.

MUSIC INSTRUCTION

SONGPOEMS and lyrics wanted. Mail to: Tin-Pan Alley, Inc., 1650 Broadway, New York, 19, N. Y.

MUSICAL INSTRUMENTS

SWISS Musical Movements (Best) \$2.50. Numerous Tunes. Spielman, 131 West 42nd. New York 36.

OF INTEREST TO WOMEN

WEAVERS—Write for low prices—carpet warp, rug filler, looms, parts, inexpensive beam counter. If you have loom—give make, weaving width please. OR. RUG COMPANY, Dept. 3885, Lima, Ohio.

\$200 MONTHLY POSSIBLE. Sewing Babywear! No house selling! Send stamped, addressed envelope. "Cuties", Warsaw 91, Indiana.

PATTERNS

NEW Rub-On Billfold patterns, 50c. postpaid. FREE Catalog, Satisfaction GUARANTEED. Kirkpatrick Leather Co., Box 637-A12, Gainesville, Texas.



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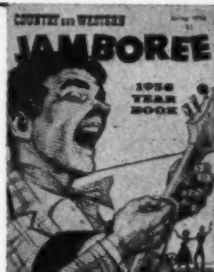
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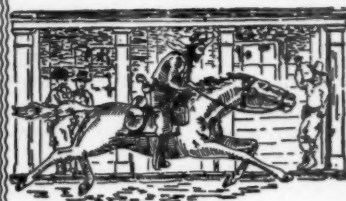
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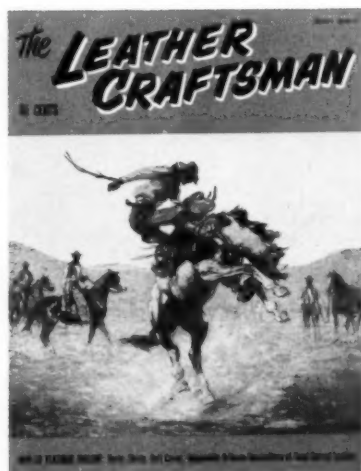
Just two of the paintings used for front cover illustrations of our magazine were done by Fort

Worth artists, yet both have won awards

in the yearly competition held in Fort Worth and in which only Fort Worth artists

were eligible to compete. Here are

reproductions of these covers and pictures of the award certificates.



**1956
AWARD
WINNER**



AWARD OF MERIT to Bruno Lore for the painting "A Little Exercise" used on the cover of Volume I, Number 2, The Leather Craftsman magazine. This oil painting is in the collection of Rowland Broiles, advertising agency executive of Fort Worth.



**1957
AWARD
WINNER**



AWARD OF EXCEPTIONAL MERIT to Joe Johnson for his front cover illustration for the short story, Reward, by Allen Emerson, and used on the front cover of Volume II, Number 1. This painting was executed in tempera and water colors and is now in the possession of the artist.

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ride tested and proved finest quality



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Proof!



TESTIMONIAL: These boys at Camp Brady Spruce, Possum Kingdom, Texas, completed their first saddle in approximately 19 hours. No professional help was given or ask. They had no previous leather-working or saddle-making experience. They simply followed the instructions. Average age of these boys is 15.

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